NPS Form 10-900 OMB No. 10024-0018 (Oct. 1990)

RECEIVED 2280
NOV 12 2010
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1098

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Harris, Harwell Hamilton and Jean Bangs, House and Office

other names/site number

2. Location

street & number 122 Cox Avenue ☐ n/a not for publication

city or town Raleigh ☐ n/a vicinity

state North Carolina code NC county Wake code 183 zip code 27605

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set for in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (See continuation sheet for additional comments.)

Jeffrey J. Crow SHPO 11/8/10
Signature of certifying official/Title Date

North Carolina Department of Cultural Resources
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See Continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

☑ entered in the National Register.
☐ See continuation sheet
☐ determined eligible for the National Register.
☐ See continuation sheet
☐ determined not eligible for the National Register.
☐ removed from the National Register.
☐ other, (explain:)

Signature of the Keeper by

Date of Action 12/28/2010

5. Classification

Ownership of Property
(Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include previously listed resources in count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh, North Carolina (1994).

Number of Contributing resources previously listed in the National Register

n/a

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: multiple dwelling
COMMERCE/TRADE: business

Current Functions
(Enter categories from instructions)

COMMERCE/TRADE: business

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT

Materials
(Enter categories from instructions)

foundation CONCRETE
walls STUCCO
roof OTHER: gravel and membrane

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

NARRATIVE DESCRIPTION

The Harwell Hamilton and Jean Bangs Harris House and Office at 122 Cox Avenue stands on the west side of a mixed commercial-residential street in North Carolina's capital city of Raleigh in Wake County. Cox Avenue runs for just two blocks and extends south from Hillsborough Street, one of four main avenues radiating from the State Capitol a mile and a half to the east. The area surrounding Cox Avenue, historically known as West Raleigh, includes Pullen Park, North Carolina State University, a commercial corridor along Hillsborough Street, and several residential neighborhoods with housing stock dating from the late nineteenth-century through the middle of the twentieth century.

The modernist Harris House and Office contrasts starkly with its immediate neighbors. A 1950s two-story brick apartment building north of the house has a blocky, L-shaped footprint and a hipped roof. To the south, a small, single-story frame house, built in 1942, stands well below the street level and is generally hidden from view by a dramatic change in grade as well as by a mature hedge that complements the Harris House to the north. Farther south, small mid-twentieth-century apartment buildings and early-twentieth-century front-gabled houses occupy the west side of Cox Avenue. On the east side of the street, a large hotel fronts Hillsborough Street and its asphalt-paved parking lot occupies the parcel directly across Cox Avenue from the Harris House and Office.

Built from 1968-1970 with a rear addition in 1977, the flat-roofed, stucco-clad Harris House and Office originally housed Harris's architectural practice on the second floor and the couple's home and a rental apartment on the ground floor. The building rises a tall two stories at its east facade, which fronts Cox Avenue. Moving towards the back of the building, the flat roof steps down to two average-height stories and then to a tall single story at the rear or west end. The rectangular footprint mirrors the parcel's long and narrow dimensions; the lot is thirty-five-feet wide and nearly two hundred feet long. The generally flat parcel is at a significantly lower grade than the street so that only the upper story of the facade is visible when viewed from the street. A small concrete parking lot in front of the building is at street level, just before the drop in grade. Dense hedges outline the parking lot. An original wood lamppost with a large glass-globe light, sheltered by a small gabled canopy with exposed rafters and wood shingles, stands near the southwest corner of the parking lot and marks the entrance walk at the south edge of the building facade.

The house presents an unadorned stucco wall to the street. (photo 1) A narrow projecting wood cornice finishes the top edge of the facade, and the south wall of the building projects very slightly past the plane of the facade, accenting its left edge. Just beyond the lamppost, a wood bridge with a low stucco wall spans the twelve-foot gap between the parking lot and the building that is created by the drop in grade. (photo 2) Crossing the bridge allows a top-down view to an otherwise private courtyard at the basement rental apartment and leads to a crisp rectangular cutout at the lower left corner of the second-floor facade. This opening provides ingress to a recessed veranda with wood floor leading to the single-leaf entry door; the height and width of the veranda match those of the entry door so that the ceiling of the veranda is the same height as the top of the door. (photo 3) A ribbon of four unglazed openings with thick wood sills pierces the south wall of the covered entryway, allowing light and air to enter the space while preserving the feeling of shelter as one approaches the front door.

The ground floor of the east facade features a broad plate-glass window wall flanked by double-leaf glass doors. The doors open to a brick-paved courtyard enclosed by concrete-block walls on the north and east sides and a stuccoed wall on the south side. Wood beams span the space over the courtyard from the east courtyard wall to the facade at the ceiling height of the ground floor of the building. A single-leaf door provides egress from the courtyard at the east end of the south courtyard wall. That wall intersects the ground floor of the facade just south of the window wall and doors; on the other side of the courtyard wall, a single-leaf door provides an entry to the interior space that bypasses the courtyard.

Three bays expressed along the side elevations begin to reveal the arrangement of interior space. The taller east end of the building houses the ground-floor rental apartment as well as the second-floor studio that includes small offices and an airy drafting room with loft. The building's center bay houses two stories of equal height, containing living spaces for the Harrises at the ground floor and offices for the studio above, and the bay at the west end comprises the single-story, double-height living/dining room and court, also part of the Harrises' living quarters. Windows underscored by thick wood sills pierce the wall at the first and second floors along the side elevations, their arrangement corresponding to the layered spaces within.

On the east end of the south elevation, a broad recessed area under the front entry bridge allows shelter for a single-leaf door directly below the second-floor main entrance; this lower-level door opens into the rental apartment. (photo 4) The recessed area also shelters a single-leaf door at its east end, leading directly into the courtyard. Two additional single-leaf doors pierce the south elevation and lead into the main residence; one is in the center bay and a second, sheltered beneath a cantilevered canopy at a small concrete stoop, is at the west end of the house. (photo 5) The back room of the house, which constitutes half of the west bay, features a continuous band of screened openings set in narrow wood frames in the upper half of the wall. The stuccoed wall surface below is uninterrupted by fenestration. (photo 6)

The distinguishing feature of the north elevation, which is generally similar to the south side, is a window composition at the second story at the east end of the elevation.(photo 7) Two horizontal ribbons of windows meet flanking columns of windows, forming a square outlining the tall second story; a solid area of stucco fills the center. The blank stucco wall area below, at the ground-floor apartment, allows the window arrangement to dominate. Fenestration at the middle and west bays of the north elevation include ribbon windows at the ground and second stories, a single-leaf door glazed with translucent glass in the ground-floor's center bay, and the continuation of the band of screens at the west end that wrap around the back of the building.

A narrow sidewalk lines the south, west, and north sides of the house; the sidewalk is concrete at the east end of the south elevation and paved with brick elsewhere. Low concrete-block retaining walls at the north side separate the walk from the higher grade of the neighboring parcel. The rear yard area is used as parking lot; it is unpaved and surfaced with gravel.

The simplicity of the exterior continues at the interior, where the proportions follow a four-foot module throughout the house, creating an underlying rhythmic scheme that unifies the space. The four-foot module holds for dimensions of the floor plan as well as for the size of windows—which are either four-feet square or four-feet wide and two-feet high—and for doorways, which are generally composed of single-leaf doors paired with a single sidelight or of double-leaf doors that achieve the four-foot width.

An original color palette of earth tones, paired with unadorned natural materials, contribute warmth to the interior. Buttery yellow walls provide a backdrop for the dark green window trim and mustard-colored baseboards and interior cornices. The cornices are composed of plain wood trim that circle a room at door-height. The wall area above the cornice line is white, allowing it to merge visually with the white ceiling. Unpainted wood is present in the exposed oak floors in the hall, stairs, and parts of the second floor and on two-by-fours installed vertically to mark the module line between windows. The floors in the garden court and open living space in the main residence at the ground floor are a muddy-green clay tile with eggplant-colored grout. Doors are generally painted a deep cornflower blue with the exception of a narrow closet door under the main staircase that is dark eggplant. Orange accents the molding on original Harris-designed pendant light fixtures and on the steel webs of ceiling trusses.

The front door at the southest corner of the building opens into a long, narrow hall. (photo 8) Throughout the building, unless otherwise noted, walls are of sheetrock and doors are wood with flat, unadorded surfaces. Windows pierce the south wall of the entrance hall, but its north side comprises sliding glass panels set in blue-painted wood frames. (photo 9) The panels form a movable, transparent wall between the entrance hall from the the reception area of the architecture studio. The small room is lit from above with a skylight; light from the windows in the entrance hall also illuminates the reception area through the glass of the sliding window wall. A short, narrow passageway on the north side of the room leads to another small office, a restroom, and—-most notably—-a double-height drafting room with mezzanine that occupies the front of the building at the tall second floor. The drafting room is lit by the ribbons and columns of windows that distinguish the north wall. (photo 10) A winder stair leads up to the mezzanine from the southwest corner of the room. The mezzanine extends out from the south wall nearly halfway into the space, but an alcove cut into the lower portion of the mezzanine's north wall provides an additional work and storage area. (photo 12) Unpainted two-by-fours overlaid on the vertical window trim extend from the top of the drafting room's north wall to the floor. Three original desks designed by Harris have unpainted wood legs and Craftsman-inspired detailing; one original desk was removed, but two new desks on the mezzanine reproduce the design.

Exposed flat roof trusses preserve the openness of the space by eliminating the need for load-bearing walls or columns. (photo 11) The unpainted wood trusses have tubular steel webs painted orange and are cross-braced with wires that can be tightened with turnbuckles. The trusses run laterally across the room at four-foot intervals, according to the established module; where the trusses meet the north wall, they line up with the unpainted two-by-fours that overlay the mullions of the ribbon windows and the tackboard wall panel outlined by the window arrangement. The trusses appear at the back half of the house, again supporting the roof of the open space of the living room and garden court to enable open space below.

To the west of the reception area and accessible from the hall is an open loft that overlooks the residential living space below; Harris reportedly used this space as his own office within the studio. (photos 13 and 14) A ribbon of three stationary windows pierces the north wall, and a solid balustrade lines the west edge of the space. A single-leaf door leads east into the small office beside the reception room of the studio. Original curtains hung from ceiling tracks remain; they can be drawn to close the mezzanine from the living area below. The curtains are the same buttery yellow as the walls, continuing the consistent color scheme.

The ground-floor Harris residence is accessible from a long single-run stair at the end of the hall. At the foot of the stairs is an exterior door at the left and, on the right, an opening leads to the double-height, open-plan living space. (photo 15) Three stationary windows pierce the lower portion of the north wall of the space. The west wall of this ground-floor room is a full-height window wall with a center grid of four-foot-square windows flanked by double-leaf glass doors with tall windows above. The doors lead to an enclosed porch, called a "court" in the plans and similar to the garden courts Harris included in much of his work in Texas. The lower portion of the interior walls in the garden court are sheathed in plywood panels with 2" x 4" battens at the module and half-module lines. A wood plank deck lines the south wall of the garden court, supported on its north side by narrow wood columns at the module line. The deck, which the Harris's used for a container garden, shelters a single-leaf door leading outside at the east end of the south wall. The tile floor and roof trusses continue from the living room into the garden court. (photo 18)

A kitchen, utility room, and the master bedroom and bathroom are east of the living room. (photo 16) A single-leaf swinging wood door in the north end of the east wall of the living space leads to a galley kitchen and utility room. The galley kitchen retains it original formica countertop over wood cabinets as well as original pegboard on the south wall and ribbon of awning windows on the south wall. The utility room has a single-leaf exterior door glazed in translucent glass.

A single-leaf wood door in the south end of the east wall of the living space opens to the master suite. (photo 17) The bedroom features a ceiling soffit across the south wall above a ribbon of windows; the mustard-colored interior cornice finishes the edge of the soffit and continues around the perimeter of the room; the underside of the soffit is painted yellow, keeping it unified with the room rather than the ceiling. The soffit also houses some ductwork, on section of which is exposed at the ceiling along the west side of the room. The soffit, cornice, and the use of color here creates a comforting, sheltered feeling that contrasts with the airy openness of the adjacent living space. A bathroom is tucked into the northeast corner, and a closet lines the east wall; one set of closet doors has been removed, opening up the south end of the closet to the bedroom. A narrow door at the south end of this east wall leads into a storage area and a vault to the north that provide a buffer between the Harrises' residence and the rental apartment. Another exterior door leads outside from the south wall of the storage area.

The rental apartment at the east end of the ground floor is inaccessible from any interior space of the main residence or the studio. One enters the apartment at the southeast corner of its main living area, an open space with ribbon windows high along the south wall and a glass window wall at the east side overlooking the courtyard. (photo 19) The color scheme is continued even here, with butter yellow walls, green window trim, mustard interior cornices and baseboards, and white walls above the cornice line merging with the white ceiling. Two sets of paired glass doors lead from either end of the window wall out to the brick-paved courtyard. (photo 20) Concrete-block retaining walls line the north and east sides of the courtyard and a stucco wall lines its south side. (photo 21) The stucco wall extends upward to form one side of the low balustrade for the bridge that leads from the parking lot. Wood beams span the open space between this wall and the north wall of the courtyard, forming a trellis that partially shades the courtyard.

The rental apartment's galley kitchen is accessible through a single-leaf door at the southwest corner of the main living area. Private areas—the bedroom, a closet and dressing area, and the bathroom—line up along the north side of the building. A nearly full-height partition wall divides the public living space from the private bedroom, and there is no door that completely seals off the area. The bedroom alcove, then, is open to the glass wall overlooking the courtyard. Behind a perpendicular partition wall are the dressing area and closet, and a single-leaf door at the rear leads to a full bathroom. The partition walls are finished at their top edges with the interior cornice, and lights fixed to the top of the partition are hidden from view but provide diffused up-lighting to both the public and private areas of the apartment.

The plans for the entire building were drawn between late 1967 and early 1968, but construction was completed in phases, due to cost limitations. From 1968 and 1970, the east two-thirds of the building was erected, including the entire architecture studio and rental apartment but excluding the living room and garden court at the west end of the house. Some more construction occurred in 1971; the nature of that work is not known but may have related to finishing interior residential spaces. The living room and garden court were finally built in 1977; their exterior cladding was plywood stained a swampy green. The early plans show a continuous stucco exterior, indicating that the plywood was a late change from the original design intent. The Harrises replaced the roof in 1985, and later owners T. C. and Betty Howard rebuilt and reinforced a few interior walls in the 1990s, in response to termite damage, matching the original appearance.[1]

Additional rehabilitation was made in response to water and further termite damage uncovered when the property again changed hands in 2006. The original stucco exterior, which had cracked extensively, was replaced with a synthetic stucco and exterior insulation system; the stucco covering was added to the 1977 addition at this time, as the original drawings had indicated. Some original stucco remains at the rental apartment courtyard, and the smooth, fine-grained appearance of the replacement is indistinguishable from the original. All exterior windows were replaced with similar stock windows with slightly wider wood mullions and clear glass; original window sills remain. All windows on the side elevations originally held frosted glass, obscuring views to the neighboring properties while still allowing light to enter; the exterior door at the utility room is original and retains its original translucent glass. The clear-glass window walls between the open living spaces of the residence and the apartment and their enclosed courtyards are entirely original. The original vinyl or linoleum tile flooring in the office areas and in the rental apartment has been covered with carpet tiles; some asbestos tiles from the entrance hall have been replaced with carpet tiles. Track lighting has been added in the living space in the rental apartment.[2]

---

[1] Harwell Hamilton Harris, "Office and Residence, Mr. and Mrs. Harwell Hamilton Harris, 122 Cox Avenue, Raleigh, North Carolina" plans [1967?]; *News and Observer,* January 23, 1977; Lisa Germany, *Harwell Hamilton Harris* (Berkeley: University of California Press, 2000), 242; Betty Howard, interview with the author, February 10, 2010.

[2] Mark Williard, interview by the author, October 12, 2009.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1968-1970, 1977

Significant Dates

1968-1970, 1977

Criteria Considerations
(Mark "x" in all the boxes that apply.)
Property is:

☐ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property

☒ **G** less than 50 years of age or achieved significance within the past 50 years.

Significant Person
(Complete if Criterion B is marked)

n/a

Cultural Affiliation

n/a

Architect/Builder

Harris, Harwell Hamilton (architect)

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):
☐ preliminary determination of individual listing (36 CFR 67) has been requested
☐ previously listed in the National Register
☐ Previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey #
☐ recorded by Historic American Engineering Record #

Primary location of additional data:
☐ State Historic Preservation Office
☐ Other State Agency
☐ Federal Agency
☐ Local Government
☐ University
☒ Other
Name of repository:
Harwell Hamilton Harris Collection, Alexander Architectural Archive, University of Texas at Austin

SUMMARY OF SIGNIFICANCE

The Harwell Hamilton and Jean Bangs Harris House and Office is an outstanding expression of the work of internationally-known Modernist architect Harwell Hamilton Harris. Throughout his long career, Harris's work was intimately connected to the individualities of client needs and site conditions. His use of modular design contributed to well-integrated works that expressed a unified rhythm among their components. The Harris House and Office, designed for himself and his wife for their final working years and as their retirement home, beautifully exemplifies Harris's client-centered approach and stands as an excellent example of early modern residential design in Raleigh.

The architectural context for the Harris House and Office has been documented in the 1994 Multiple Property Documentation Form (MPDF) "Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design in Raleigh, North Carolina, 1948-1972" prepared by David R. Black. The dual-purpose building falls under the property types Residential (pages F1-7) and Commercial (pages F8-12). Additional information about Harris's life and work is contained in this nomination.

The building meets the registration requirements established in Section F of the MPDF for both Residential and Commercial property types (pages F1 and F8, respectively). It is locally significant and meets National Register of Historic Places Criterion C in the area of Architecture. The building also meets requirements for Criteria Consideration G as one of a very few intact residential commissions by Harris that was executed in Raleigh. The period of significance for the building is 1968-1970 and 1977, the dates of original construction and the date of an addition that represented the completion of the original plan.

Of Harris's Raleigh designs, the Harris House and Office is unique in its composition and outward appearance, diverging sharply from the California regionalist modernism he established early in his career and brought to the rest of his residential work in Raleigh and surrounding cities. Stylistically, the Harris House and Office combines the architectural influences important to Harris's work—the International Style, Craftsman, and Wrightian modernism—while functionally, the building represents a startlingly elegant response to the prosaic concerns of cost, use, and geography.

HISTORY OF THE HARRIS HOUSE AND OFFICE

Harwell Hamilton Harris was born in Southern California at the beginning of the twentieth century. He spent his first forty years of life there, soaking up the then-undeveloped California landscape and, in his early adulthood, learning about architecture from early Modernist masters Frank Lloyd Wright, Rudolph Schindler, and Richard Neutra. After practicing in California for two decades, he moved in 1951 to Texas, where he became the dean of the architecture school at the University of Texas at Austin. Harris resigned that post in 1955, moving to Dallas-Fort Worth, where he continued his practice.[3]

---

[3] *News and Observer,* January 9, 1990; Germany, 156.

Harris came to Raleigh from Texas in 1962, accepting Dean Henry Kamphoefner's offer of a professorship at the School of Design at North Carolina State College, later University. Harris expected to return to Texas after a year or so, but postponed his return as he became busy with commissions. He lived for a time at 20 Maiden Lane, where he also maintained an office; the house was across Hillsborough Street from the School of Design.[4]

In late 1967, the Harrises purchased two tiny, neighboring parcels on the west side of Cox Avenue just south of Hillsborough Street. While the rear lot lines adjoined a wooded slope in Pullen Park, the site was unlike those in California where the Harrises had previously built houses for themselves. The couple's first house was built in 1935 in Fellowship Park among the undeveloped wooded hills north of downtown Los Angeles. In the early 1950s, inspired by the openness of the undeveloped land in Fallbrook, San Diego County, the Harrises again built a house for themselves. The Cox Street parcels, on the other hand, were in an undeniably urban location, in a close-to-downtown neighborhood that had already been developed as a streetcar suburb at the end of the nineteenth century. By the 1960s, this section of Hillsborough Street was more commercial than residential, thanks in part to the aggressive post-war growth of the university, located on the west side of Pullen Park.[5]

Each of the two long, narrow parcels on Cox Avenue had a small house situated near the street at the east end of the lot. Harris relocated the house from the north parcel to the south parcel, attaching it to the back of the existing building. The Harrises then moved from Maiden Lane and lived and worked in the combined houses on the south parcel until the new house and office was built. An initial phase of construction began in 1968 to erect the architecture studio, the rental apartment, and that portion of the Harrises' residential space slotted into the ground floor under the west end of the second-floor architecture studio. In 1969, Harris moved his architectural practice into the completed studio. With only a portion of the Harrises' intended living quarters built in the first phase of construction, the couple remained in residence at the older frame house next door.[6]

Planned phased construction was an idea Harris had proposed as early as 1943—for young families headed by GIs back from the war—and the initial construction phase is noted on early plans for his own house and office. Those plans direct that only the architecture studio and the ground-floor spaces below it be built in the first contract for construction, indicating that a "temporary stud wall" seal the west side of the balconied space on the west end of the second floor, forming a west wall of the house in the initial construction phase. This left the two double-height rooms at the west end of the building—the open living space and the garden court—out of the initial construction. The plans also show additional bedrooms and a bathroom on the west side of the garden court; those spaces were never built.[7]

---

[4] Esther McCoy, *The Second Generation* (Salt Lake City: Peregrine Smith Books, 1984), 77; "Faculty Staff Files Info Form," Carton 54, North Carolina State University Office of Public Affairs News Services Records, 1950-2007, Special Collections, North Carolina State University.

[5] Odessa Roberts et. al. to Harwell Hamilton Harris and Jean B. Harris, November 1, 1967, Book 1800, p. 146 and Herman P. Earp and Annie L. Earp to Harwell Hamilton Harris and Jean B. Harris, December 20, 1967, Book 1800, p. 159, (online search), Wake County Deeds, accessed at http://rodweb01.co.wake.nc.us/books/genext/genextsearch.asp on January 30, 2010; Germany, 62-63, 137, 242.

[6] Williard interview; *News and Observer,* January 23, 1977; Howard Garris, interview with the author, February 10, 2010.

Phase two of the construction was finally undertaken and completed in January 1977, two years after Harris's retirement from the School of Design. The work added the two double-height rooms at the west end and, being unable to afford to build the two bedrooms and bathroom from the early plans, changed an intended multi-purpose "morning room" south of the kitchen to a master suite for the couple. The basic floor plan as built is evident in the early plan; it is only the room uses that changed slightly as the ultimate scope of the project was scaled back due to cost. The rental apartment as drawn in the early plans also features a slightly different—although more modest—floor plan. The layout in the early plans lacks the bedroom and dressing room/closet alcove as well as the kitchen; the insertion of a kitchen used space originally intended for a winder stair from the office down to the vault on the ground floor. Despite these changes, the entire apartment space is completely separate from the Harrises' residence or the architecture studio, consistent with what was originally drawn.[8]

An appropriate response to needs in retirement had been on the Harrises minds for some time. More than a decade earlier, Jean Harris had written about the topic for *House Beautiful*, pointing out that an income-producing structure would benefit a retired household and a smaller house would minimize expense and maintenance. The inclusion of the rental apartment and—late in his career—of an architecture studio into a plan for a home reflects this strategy. Beginning in 1983, the Harrises rented the studio space in the house to T. C. Howard and Synergetics, Inc., while they continued living downstairs and renting the apartment on the other side of the ground floor. [9]

Jean died in 1985, and Harris continued living in the house until his own death in 1990. Harris willed the house and office to the North Carolina State University School of Design Foundation, which sold it to T. C. and Betty Howard in 1992. The Howards sold the property to Natural Capital Investments, LLC, in 2006. The building now houses the offices of Williard Ferm Architects, PA; architect and partner Mark Williard is also the managing member of Natural Capital Investments, LLC.[10]

The building was by then in need of work to repair cracked stucco as well as extensive water and termite damage, particularly at the northeast corner of the building. In 2006 Williard Ferm undertook rehabilitation to stabilize and protect the building. The stucco exterior was replaced with synthetic stucco that has an identical appearance. Sections of original stucco remain at the south wall of the courtyard that faces the rental apartment. Although stucco was indicated in the drawings for the entire exterior, it was not applied to the exterior walls of the 1977 addition until the 2006 rehabilitation. Nearly all the windows were replaced in 2006 with new wood windows and clear glass; all original windows on the side elevations contained translucent glass. Original window walls with original clear glass remain between the main living-dining room and the garden court and in the rental apartment. The new windows, all standard units, match the original fenestration very closely, but the window wall in the studio workroom does feature wider mullions. At the interior, the wood accenting the module line between the windows overlays the tackboard outlined by the window group; historic photos show that the tackboard originally overlaid the wood accents. In the apartment and the master suite, carpet tiles have been installed over original vinyl or linoleum flooring. The original wood floors of the second floor remain, as do the original green clay tile floors of the open living area and the linoleum flooring in the kitchen, both in the Harrises residential quarters. The original color scheme is intact, including butter yellow walls, mustard-colored floor molding and interior cornices, green-tile floors, and accents in orange and dark purple.

---

[7] Harwell Hamilton Harris, *A House with a Future*, Revere's part in better living, 11th (New York: Revere Copper and Brass, 1943), 4; Harris, "Office and Residence, 122 Cox Avenue" plans [1967?]; Germany, 242.

[8] *News and Observer,* January 23, 1977.

[9] Germany, 197; *News and Observer,* January 23, 1977.

[10] NCSU School of Design Foundation to Thomas C. Howard and Betty L. Howard, October 6, 1992, Book 5367, p. 787; and Thomas C. and Betty L. Howard to Natural Capital Investments, LLC, September 29, 2006, Book 12192, p. 1614, (online search), Wake County Deeds, accessed at http://rodweb01.co.wake.nc.us/books/genext/genextsearch.asp on January 30, 2010; Corporate filings for Natural Capital Investments, LLC, available online at http://www.secretary.state.nc.us/corporations/Filings.aspx?PItemId=8070346, accessed February 2, 2010.

THE RESIDENTIAL WORK OF HARWELL HAMILTON HARRIS

Harwell Hamilton Harris was born in 1903 in the young town of Redlands, California, to Californian parents with a frontier spirit. Harris's father was an architect with a passion for ranching. Neither pursuit captured the attention of the young Harris, however, who developed a strong intellectual inner life at a young age, thanks to an influential history teacher in high school. Still, the effects of his early exposure to construction and the undeveloped San Bernadino Valley would emerge once Harris found his calling.[11]

After high school, Harris studied sculpture at the Otis Art Institute in Los Angeles. The course of study engaged him completely, but his turn to architecture is a dramatic, often-repeated story. A classmate at the school, surprised that Harris did not know the work of Frank Lloyd Wright, suggested Harris visit Wright's Hollyhock House, which had been built a few years earlier in Los Angeles. A viewing of just the exterior made an immediate and profound impact on the young sculptor, who later described the revelation in musical terms: "Forms gathering in procession and pouring themselves out in melody; climax following climax....No halt, no uncertainty, no fumbling, no struggle; only melody, pouring itself out endlessly." This spurred Harris to further investigate Wright's work, and he studied what had become known as the Wasmuth Portfolio: Wright's drawings of work dating from 1893-1909, published in Germany in 1910 and available to Harris at the Los Angeles Public Library. Harris, quoted in Lisa Germany's history of his work, claimed that he "never escaped the influence of the Wasmuth Folio plans...wings, one-room-and-a-corridor wide, all walls and floors in unit dimension rather than feet and inches." Rhythm and cohesion, in the form of modular design, would also come to characterize Harris's work.[12]

In 1928, Harris decided to attend the architecture program at the University of California at Berkeley. Before he could begin his studies, he caught sight of the Jardinette Apartments under construction in Los Angeles. The reinforced-concrete-framed building, with its ribbon windows and cantilevered balconies, spoke to Harris and he immediately looked up the architects, Rudolph M. Schindler and Richard Neutra. Both had emigrated from Austria, but Schindler had come to the United States in 1914 and worked with Frank Lloyd Wright. Neutra stayed in Europe until 1923, where he was more influenced by the work of European Modernists like Erich Mendelsohn and Le Corbusier as well as the Bauhaus architects. Rather than go to Berkeley, Harris ended up working for Neutra and attending Frank Wiggins Trade School in Los Angeles to study engineering at night.[13]

---

[11] McCoy, 36; Germany, 4-12.

[12] Harwell Hamilton Harris, "Architecture as an Art," *Journal of the AIA* (November 1952), 217; Germany, 21-24.

As a draftsman for Neutra, Harris drew details for the International Style Lovell House and worked on other commissions as well as designs submitted for competitions. He felt he learned in weeks what he might have learned in years elsewhere and credits Neutra with imparting an understanding of integration in design. From Schindler, Harris picked up a sense of space and the placement of seemingly small details that enhanced space: indirect lighting, the flow of space between indoors and outdoors, and a Japanese-influenced rhythm produced by the joints in wall panels.[14]

Around 1932, Harris started his own practice in California and taught at the Los Angeles College of Architecture and Engineering, recently established by a professor from Wiggins Trade School. His first executed design was the Pauline Lowe House in Altadena, built in 1934. While the redwood siding and the hipped roof were changes required by the bank loaning the client money for construction, they would later make frequent appearances in Harris's California work. Harris's floor plan for the house reveals his early interest in creating spaces that were at once completely private and open to nature. A garden nestled in the crook of the L-plan house is protected from street exposure by strategic placement of a garage and a high fence. The arrangement also placed the front entrance to the house near the center of the floor plan. On the other side of the house, two bedrooms open to separate gardens made private with hedges and tall fences. Sliding glass walls open each bedroom to its garden with an opening wide enough to enable the bed to be pushed out into the night air. The house also featured what would become a standard element in Harris's work: an interior cornice line of wood established at door height, hiding curtain tracks and relegating the uppermost part of the wall into the realm of the ceiling.[15]

Harris's practice in the 1930s consisted of designing generally small houses in southern California. While some of his early commissions owed a great deal to Wright's Prairie Style houses that had been featured in the Wasmuth Portfolio, later houses showed Harris's maturation as an architect. The influence of his mentors remained but Harris was able to reinterpret it into his own architectural idiom. The result was an architecture that was deceptively simple in appearance but one that held richness in its patterns and palette and its reflection of the natural world around it. The modular design that he often employed enabled him to express rhythm by marking the interval in some fashion: with doors, windows, floor or ceiling tiles, or the wood panels cladding interior walls. His art training at the Otis Art Institute contributed to the importance of color in his architecture; he used warm, naturalistic colors in ways that brought architectural elements forward or made them recede. His choice of materials varied at this stage in his career: a house might feature stucco, redwood, or extensive glass exteriors. By the end of the 1930s, though, Harris began a new romance with wood after several commissions with stucco exteriors.[16]

---

[13] Germany, 25-28; McCoy, 41.

[14] McCoy, 34-42.

[15] McCoy, 41, 44-45.

Harris's work was often published and generally very well-received. Perhaps as a result, he began getting larger commissions in the early 1940s. His most acclaimed house, the Weston Havens House, was built in 1940-1941 in Berkeley and featured an ingenious approach to capturing a view towards the bay and flooding the house with sunlight while aggressively protecting the privacy of the inhabitants. The multi-level house is stepped into a steep hillside and features inverted gable roofs that, at the interior, thrust upward toward the bayside views. The sober solidity of the street approach reveals no hint of the drama of the house.[17]

Three commissions in Palo Alto and Berkeley in the early 1940s kept Harris and his wife, writer Jean Bangs Harris, in northern California for some time. Although herself not an architect or designer, Jean became intensely interested in her husband's field, was heavily involved in his career, and eventually became an architectural writer for the popular press, most notably *House Beautiful*. While in Berkeley, Jean befriended the Arts and Crafts architect Bernard Maybeck and began to learn of the work of Greene and Greene, masters of the California bungalow, from Walter Webber, a retired architect working as construction supervisor on Harris's work. These connections would soon influence Harris's work, but, for the time being, commissions had dried up due to World War II. During the war, Harris designed houses for magazine articles and traveled to New York and the Midwest, leaving California for the first time at age forty. In Chicago and Wisconsin, the couple visited early works by Louis Sullivan and Frank Lloyd Wright.[18]

Upon the Harrises return to California, they sought out Henry Greene and discovered his firm's collection of drawings in a house Greene had once lived in. They photographed the houses, organized an exhibition, and published an article about the original California Bungalows in *Architectural Forum*. Subsequently, Harris's work became more structurally expressive, using gable roofs with rafters completely exposed at the gable ends, forming trellises. The experience also reinforced Harris's love of wood.[19]

The Harrises moved from California to Texas in 1951, after Harris accepted the position of dean at the new School of Architecture at the University of Texas at Austin. Harris's tenure as dean was a stressful time for him; his appointment was not universally welcomed, which was in transition from a technical engineering program to a full-fledged architecture school. He continued to practice architecture, eagerly involving his students in his professional commissions, but often felt buried under the weight of administrative duties. He resigned in 1955 and moved to Fort Worth to continue his practice.[20]

---

[16] Germany, 41-69, 79; Harwell Hamilton Harris, "Rythmic Integration of Panel Elements," *Perspecta* 2 (1953): 37-44.

[17] Germany, 85-89, 93.

[18] Germany, 3-94, 99, 107.

[19] Germany, 109-114.

[20] Germany, 139, 146-150, 156, 160-161.

His early work in Texas continued his interest in wood and Craftsman ideas, but he later turned to brick, feeling it might be more appropriate for his new location. Responding to the harsher heat of Texas, he often kept the attention in a house inside, rather than exposing a view to the bright, hot exterior. Gardens, however, remained important, and Harris often included a central garden room, sometimes open and, as air conditioning became more common, under the same roof as the rest of the house. While some of his Texas designs employed low-pitched hipped roofs or the gable roofs with exposed rafters of his late California commissions, the Texas work also featured flat roofs with heavy stuccoed cornices and profiles that stretched low and wide on the broad landscape. The flat roof enabled Harris to light interior spaces from above with pop-up roofs and clerestory windows, recreating the effect of natural light in outdoor gardens. Harris also got more commercial commissions, as residential commissions were on the decline.[21]

In 1962, Harris accepted the offer of a professorship extended by Dean Henry Kamphoefner at the School of Design at North Carolina State College in Raleigh. Harris, like the rest of the architecture faculty at the School of Design, continued his practice while he taught. What had long before become known as Harris's California regionalism re-emerged in his residential work in North Carolina: houses on wooded lots that opened to the surrounding landscape and featured board-and-batten siding, low-pitched gabled or hipped roofs, and outdoor living spaces. The 1964 Roy Lindahl House at 305 Clayton Road in Chapel Hill spreads out on its wooded lot, its hipped-roof forms creating garden courts in the U- and L-shapes of the sprawling plan; the house also features horizontal redwood siding with battens marking the module lines. The 1965 William Van Alstyne House, a split-level dwelling on a wooded slope at 1702 Woodburn Road in Durham features vertical board-and-batten siding, a modified cruciform plan, and multiple gabled roofs with exposed rafter rails. The plan divided public and private spaces into stacked wings, creating a house with large public areas for entertaining and private family spaces for sleep and work. Children's rooms and a playroom were put on the lower floor while the master suite at the main floor included a dressing area and two private studies for the working couple heading the household. The 1967 Sugioka House at 319 Bayberry Drive in Chapel Hill also stands on a sloped, wooded hillside, with a view down to a creek and a large, notable natural grove of rhododendrons. Expanses of glass opened the rectangular-plan house to the view. The 1969 Ralph and Evelyn Bryant House at 1500 Lake Dam Road in Raleigh stands in a wooded parcel near Lake Johnson. The rectangular-plan house likewise features low-pitched gable roofs and board-and-batten siding; a deck and screened porch open the house to the woods, and the interior features familiar Harris elements like battened wood paneling, a door-height interior cornice, and indirect uplighting. The 1970 Bennett House at 107 Bowdon Road in Chapel Hill features a central garden court like the Texas houses, but also opens perimeter walls to the surrounding view. The floor plan situates the front door at the heart of the house and arranges rooms off narrow hallways. At the exterior, horizontal fir siding is battened every three feet.[22]

In Raleigh, in addition to the 1969 Bryant House and his own house on Cox Avenue, there were three other executed Harris houses. The Garden House for Drs. Joseph and Cynthia Hardison, built in 1967 at 2801 Lakeview Drive, has apparently been demolished; a new house was built on the site in 2006. The 1971 Duncan Stuart House at 6710 Leesville Road was remodeled by Harris and architect Thomas Crowder, now based in Raleigh, in 1983. The remodel included some rearrangement of the original plan, moving the entrance from private spaces to a more public space in the floor plan and adding a garage and additional living space. The house features a low-pitched gabled roof, deep eaves, roof beams exposed at the interior and exterior, and an exterior window wall similar to the wall between the living room and garden court at the Cox Avenue house. The 1978 William J. Watson House at 9413 Barton's Creek Road, still owned by the Watsons, features a gabled roof with deep eaves; board-and-batten siding; board-and-batten fences enclosing private outdoor spaces; and, at the interior, mustard-colored floor molding and interior cornices and butter yellow walls. These other Raleigh houses clearly continue the pattern of the re-emergent California regionalism adapted to the pine woods of the North Carolina piedmont.[23]

---

[21] "What's New with Harwell Hamilton Harris," *House and Home* (January 1962): 100-107; Germany, 159-160, 163, 170, 174, 183-184.

[22] Germany, 191-196, 242; interior and exterior photos of the Bryant House (Magnolia Cottage) viewed at www.raleigh-nc.org, the City of Raleigh website, on the Parks and Recreation page under the Magnolia Cottage heading and at http://www.trianglemodernisthouses.com/harris.htm, both accessed February 8, 2010.

Viewed from the street, the flat-roofed and stucco-clad house and office on Cox Avenue differs markedly from these wood-clad houses nestled among trees on large suburban lots. With his own house, Harris returned to the inward-focused design of his Texas commissions. In this case, however, the reason was not protection from the harsh climate but from the close neighbors and frequent foot traffic that come with a more urban location. The clean, spare, boxy street appearance may tempt comparison back to the International Style, but the house is fundamentally different. The functionalists of the early twentieth century were interested in the arrangement of space, while the experience of space is paramount at Harris's Cox Avenue house. Here, Harris has layered the spaces, controlling light and air and focusing the view to the narrow slice of the natural world available at the back of the parcel, avoiding intrusion by the undesirable neighboring properties on three sides. The austere exterior is softened by several elements out of place in the International Style: the Craftsman-inspired lantern at the entrance and the warmth of the wood in the window sills, the entrance bridge and front walk, and the trellis over the rental apartment's garden court, the latter elements visible once one approaches the recessed front door. The lantern had become a "signature" element in Harris's work, having been used in commissions both in California and Texas. The choice of stucco for the exterior was based on a desire to limit construction and maintenance costs and as a reflection of the urban location of the building; many of his colleagues tried to talk him out of using stucco on a frame building, but Harris was quite settled on his choice.[24]

The design, then, is not a throwback but a very personal reflection of the Harrises needs in terms of space and finances in their quickly approaching retirement years, in anticipation of the physical limitations that often come late in life, and given the small urban parcel and Harris's inclination to shut out the city in favor of the natural world. The Harrises selected the site while they were still working, and Harris's desire to be near the School of Design required that they build in a more urban environment than they had chosen in California. Still, privacy and accessibility to nature—themes consistent throughout Harris's residential body of work—were important to him personally; those elements are evident in the building. Henry Kamphoefner said of the house and office: "He has achieved privacy on such a small space. I don't think anyone has ever achieved anything like it. It is so remarkably habitable."[25]

---

[23] Germany, 240-245; photographs of the Stuart House and Watson House are posted at http://www.trianglemodernisthouses.com/harris.htm, accessed February 8, 2010; Thomas Crowder, interview with the author, February 11, 2010.

[24] Germany, 160; Garriss interview; Brian Shawcroft, interview with the author, February 10, 2010; Frank Harmon, interview with the author, February 8, 2010.

This reflection of personal needs was paramount to Harris in architecture; he was proudest of his work on the Weston Havens House and the Harold English House—designed in 1949 for an artist in ill health and featuring accommodating living spaces, an easily accessible studio, and plentiful privacy—because he felt they "best expressed the needs of the client." He also felt that a demanding client makes an architect more creative: "When you are young, you want the permissive client. When you are older, you want complexity. It forces you back on your originality." Rather than finding a parcel where he could build an experimental or flamboyant house in the absence of a client constraining the design, he looked frankly at his future needs and built a home that would accommodate. Despite the complexities of the situation, Harris created a building that met those needs and still artfully enclosed layers of space to create airy rooms that turned away from the urban environment on three sides and focused on the natural world visible from the narrow fourth side.[26]

---

[25] Kamphoefner quoted in *News and Observer,* October 8, 1989.

[26] Harris quoted on Havens and English Houses in Vernon Mays, "Harwell Hamilton Harris: In Memory of a Legend," *North Carolina Architecture* (March/April 1991): 9 and on complexity in McCoy, 36.

BIBLIOGRAPHY

Published Sources

Germany, Lisa. *Harwell Hamilton Harris.* Berkeley: University of California Press, 2000.

Harris, Harwell Hamilton. *A House with a Future*. Revere's part in better living, 11th. New York: Revere Copper and Brass, 1943.

____. "Architecture as an Art," *Journal of the AIA* (November 1952), 217.

____. "Rythmic Integration of Panel Elements." *Perspecta* 2 (1953): 37-44.

Mays, Vernon. "Harwell Hamilton Harris: In Memory of a Legend." *North Carolina Architecture* (March/April 1991): 8-9.

McCoy, Esther. *The Second Generation.* Salt Lake City: Peregrine Smith Books, 1984.

News and Observer, January 23, 1977; October 8, 1989; January 9, 1990.

"What's New with Harwell Hamilton Harris," *House and Home* (January 1962): 100-107.

Interviews

Crowder, Thomas. Interview with the author, February 11, 2010.

Garriss, Howard. Interview with the author, February 10, 2010.

Howard, Betty. Interview with the author, February 10, 2010.

Harmon, Frank. Interview with the author, February 8, 2010.

Shawcroft, Brian. Interview with the author, February 10, 2010.

Williard, Mark. Interview with the author, October 12, 2009.

Unpublished and Manuscript Sources

"Faculty Staff Files Info Form," Carton 54, North Carolina State University Office of Public Affairs News Services Records, 1950-2007, Special Collections, North Carolina State University.

Harris, Harwell Hamilton. "Office and Residence, Mr. and Mrs. Harwell Hamilton Harris, 122 Cox Avenue, Raleigh, North Carolina." [1967?]. Copy on file at the North Carolina Historic Preservation Office, Raleigh, North Carolina.

Wake County Deeds, online at http://rodweb01.co.wake.nc.us/books/genext/genextsearch.asp.

Other Online Sources

City of Raleigh Website at www.raleigh-nc.org, Parks and Recreation Page, Magnolia Collage heading.

Triangle Modernist Houses, Harwell Hamilton Harris page, http://www.trianglemodernisthouses.com/harris.htm.

10. Geographical Data

Acreage of Property .17 acres

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
A	17	711420	3967530	C			
B				D			

☐ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Cynthia de Miranda
organization MdM Historical Consultants, Inc. date July 26, 2010
street & number P.O. Box 1399 telephone 919.906.3136
city or town Durham state NC zip code 27702

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items.)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name
street & number telephone
city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

Verbal Boundary Description

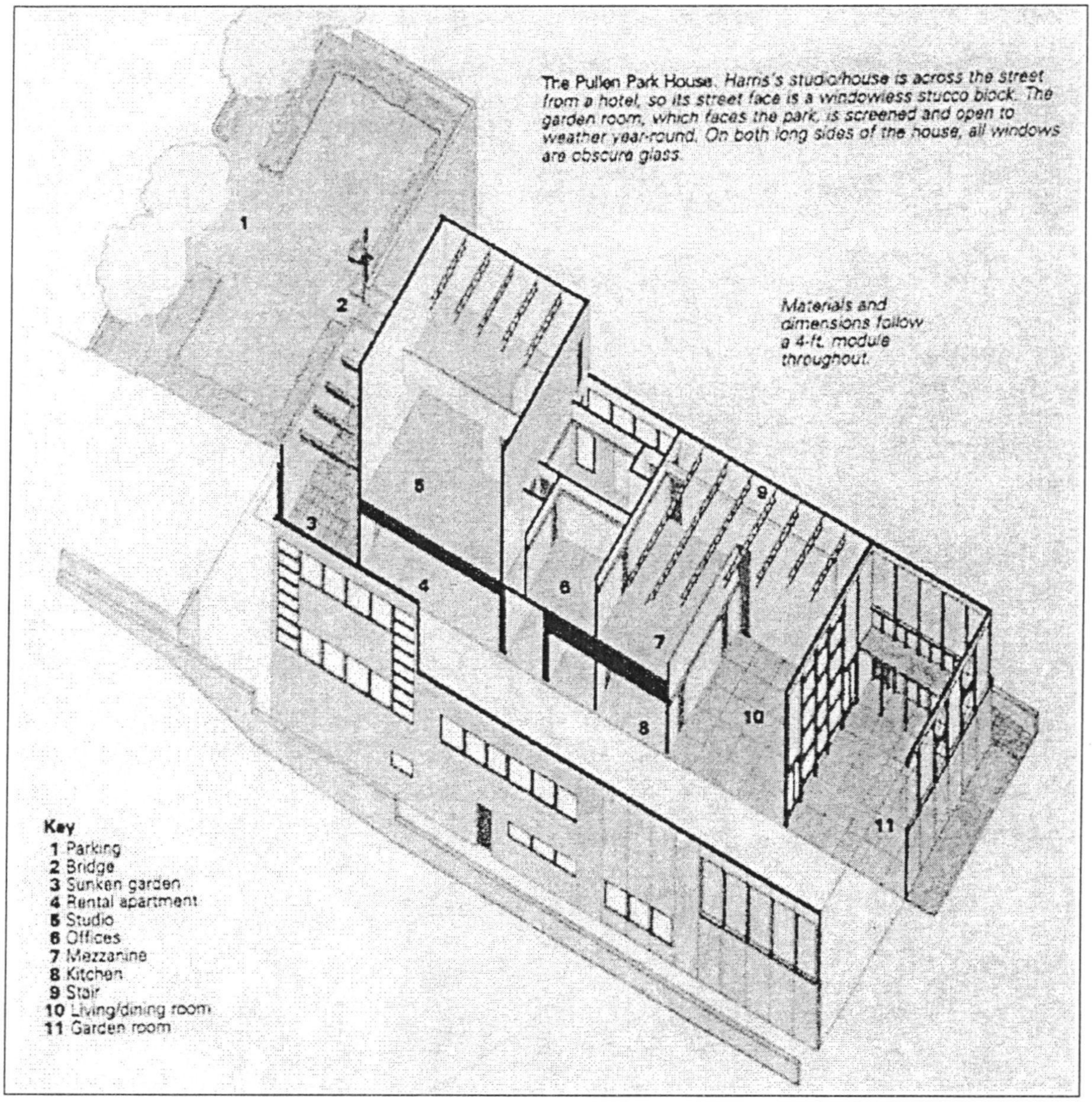
The boundary for the Harwell Hamilton and Jean Bangs Harris House and Office is shown as a solid line on the accompanying map labeled "Tax Map and Site Plan" and includes the entire parcel identified as 1704005345.

Boundary Justification

The Harwell Hamilton and Jean Bangs Harris House and Office boundary is drawn to include the entire parcel historically associated with the building.

Harwell Hamilton and Jean Bangs Harris House and Office
122 Cox Avenue, Raleigh
Wake County, North Carolina
All photographs by Cynthia de Miranda, December 2009.
Digital Negatives: State Historic Preservation Office, Raleigh, NC.

1. Facade viewed from street. December 2009.
2. Bridge leading to main entry, at facade. December 2009.
3. Main entry, at facade. December 2009.
4. Apartment entry, lower level of south elevation. December 2009.
5. South elevation. December 2009.
6. West elevation. December 2009.
7. West and north elevations. December 2009.
8. Hall looking east toward front entry. December 2009.
9. Reception area, looking southeast into hall. December 2009.
10. Window wall at drafting room. December 2009.
11. Roof trusses in drafting room. December 2009.
12. Drafting room. December 2009.
13. Loft overlooking residential area. December 2009.
14. Window wall in residence. December 2009.
15. East wall in main living area of residence, showing loft above. December 2009.
16. Kitchen. December 2009.
17. Bedroom. December 2009.
18. Garden court. December 2009.
19. Window wall in apartment. December 2009.
20. East elevation of apartment. December 2009.
21. Apartment courtyard. December 2009.



The Pullen Park House. *Harris's studio/house is across the street from a hotel, so its street face is a windowless stucco block. The garden room, which faces the park, is screened and open to weather year-round. On both long sides of the house, all windows are obscure glass.*

Materials and dimensions follow a 4-ft. module throughout.

Key
1 Parking
2 Bridge
3 Sunken garden
4 Rental apartment
5 Studio
6 Offices
7 Mezzanine
8 Kitchen
9 Stair
10 Living/dining room
11 Garden room

Harwell Hamilton and Jean Bangs Harris House and Office
122 Cox Avenue
Raleigh, Wake County

Axonometric drawing appeared in the
August/September 1989 issue of *Fine Homebuilding*.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Harris, Harwell Hamilton and Jean Bangs, House and Office

MULTIPLE NAME: Early Modern Architecture Associated with NCSU School of Design Faculty MPS

STATE & COUNTY: NORTH CAROLINA, Wake

DATE RECEIVED:	11/12/10	DATE OF PENDING LIST:	12/13/10
DATE OF 16TH DAY:	12/28/10	DATE OF 45TH DAY:	12/28/10
DATE OF WEEKLY LIST:			

REFERENCE NUMBER: 10001098

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	Y
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	N	NATIONAL:	N

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT 12/28/2010 DATE

ABSTRACT/SUMMARY COMMENTS:

Meets the registration Requirements of MPS Cover; one of properties specifically mentioned in Cover.

There is a concern about the 2006 alterations to the exterior, specifically the replacement of obscure glass with clear glass on the ~~[illegible]~~ longitudinal sides. The original Stucco was replaced with Dryvit and the 1977 addition was also covered. It had been wood with vertical battens. Original Drawings called for Stucco, but as-built, it was sided in Stelwood plywood. The importance of the building, its interior integrity, and the importance of the Architect/owner overcomes these changes. However, further discussion of design intent would be appreciated.

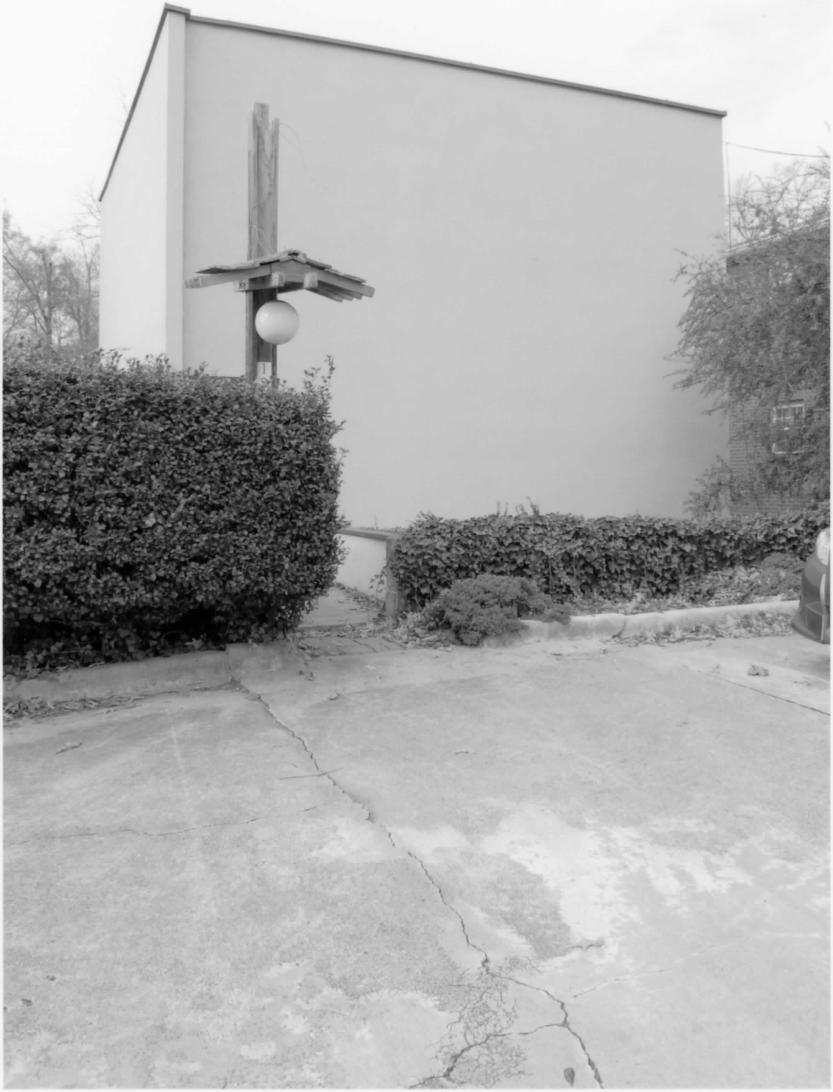
RECOM./CRITERIA Accept C

REVIEWER J Gabbert DISCIPLINE ____________

TELEPHONE ____________ DATE ____________

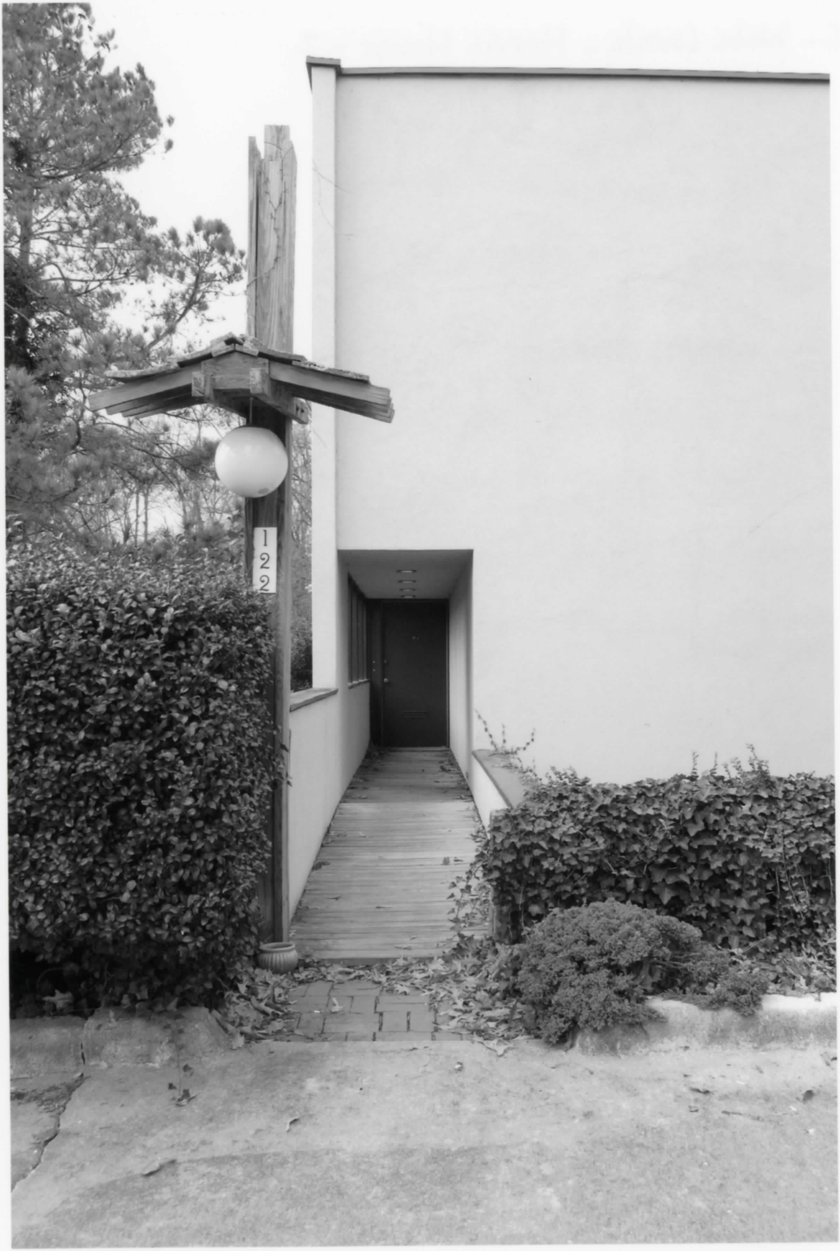
DOCUMENTATION see attached comments Y/[✓ N] see attached SLR Y/[✓ N]

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.


1

D.2010.7.160

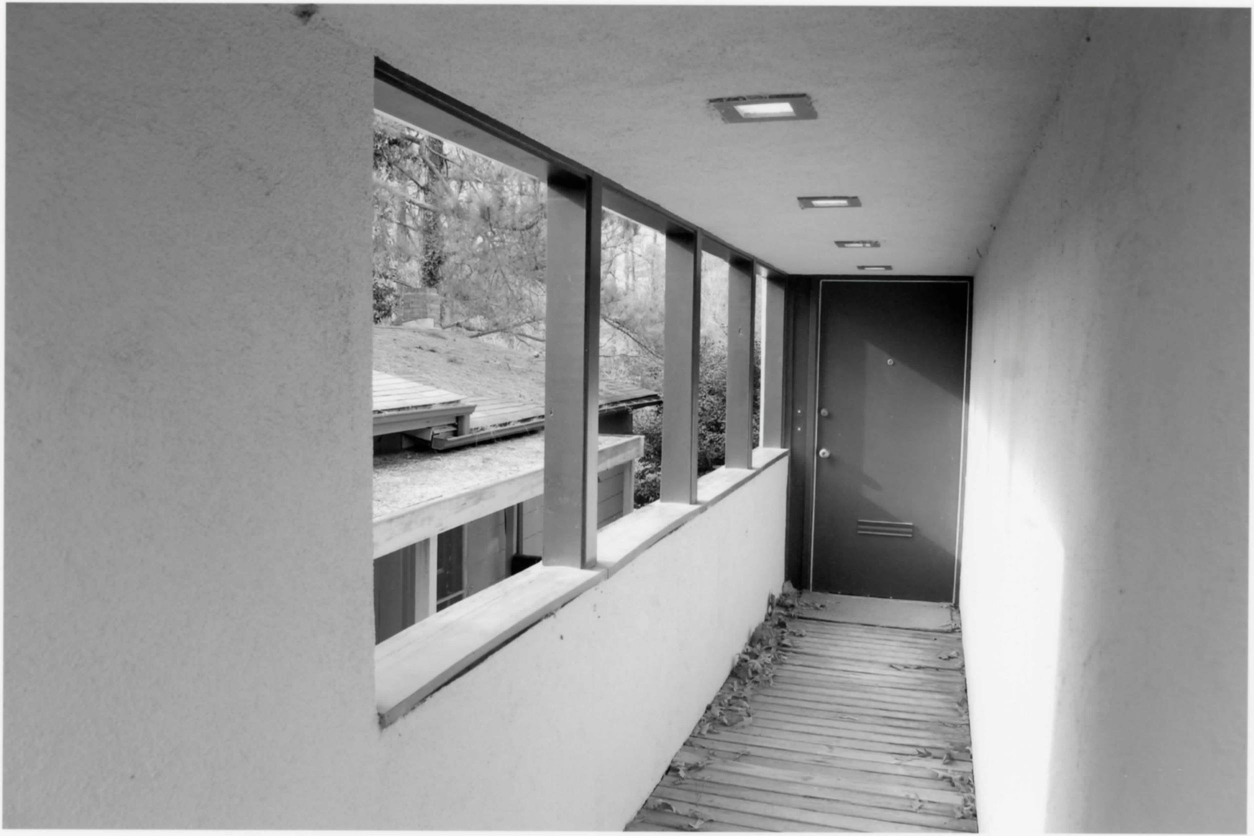
NC - Wake County - Harris House and Office -1



122

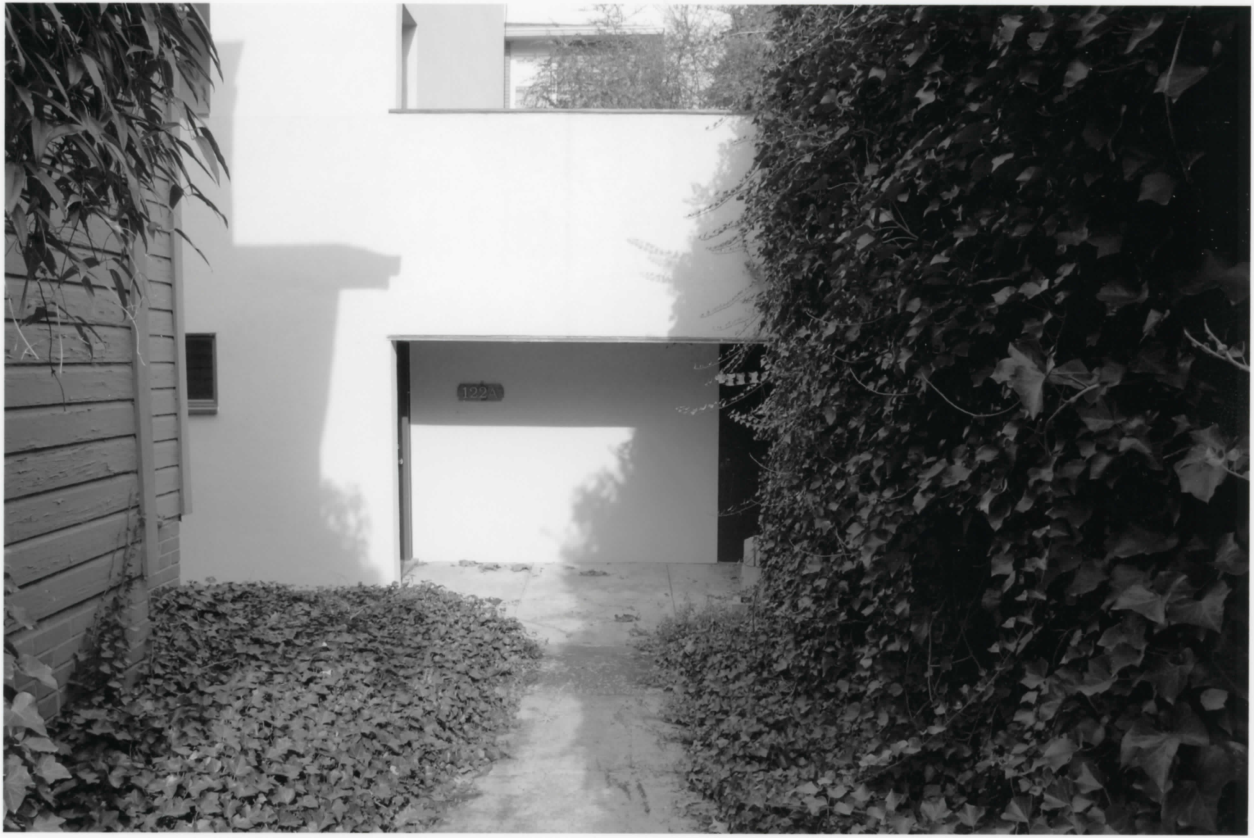
D.2010.7.161

NC - Wake County - Harris House - 2
and Office



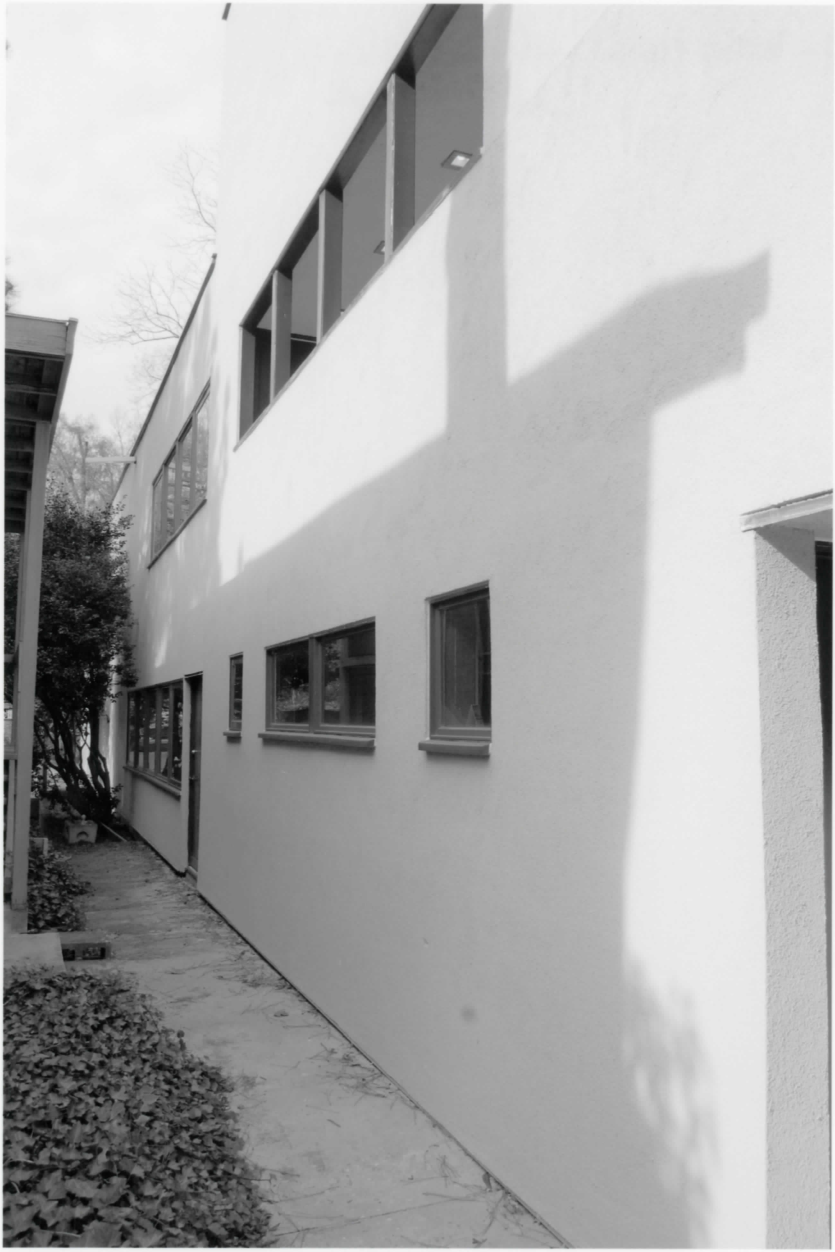
D.2010.7.162

NC - Wake County - Harris House - 3
and Office


122A

D.2010.7.163

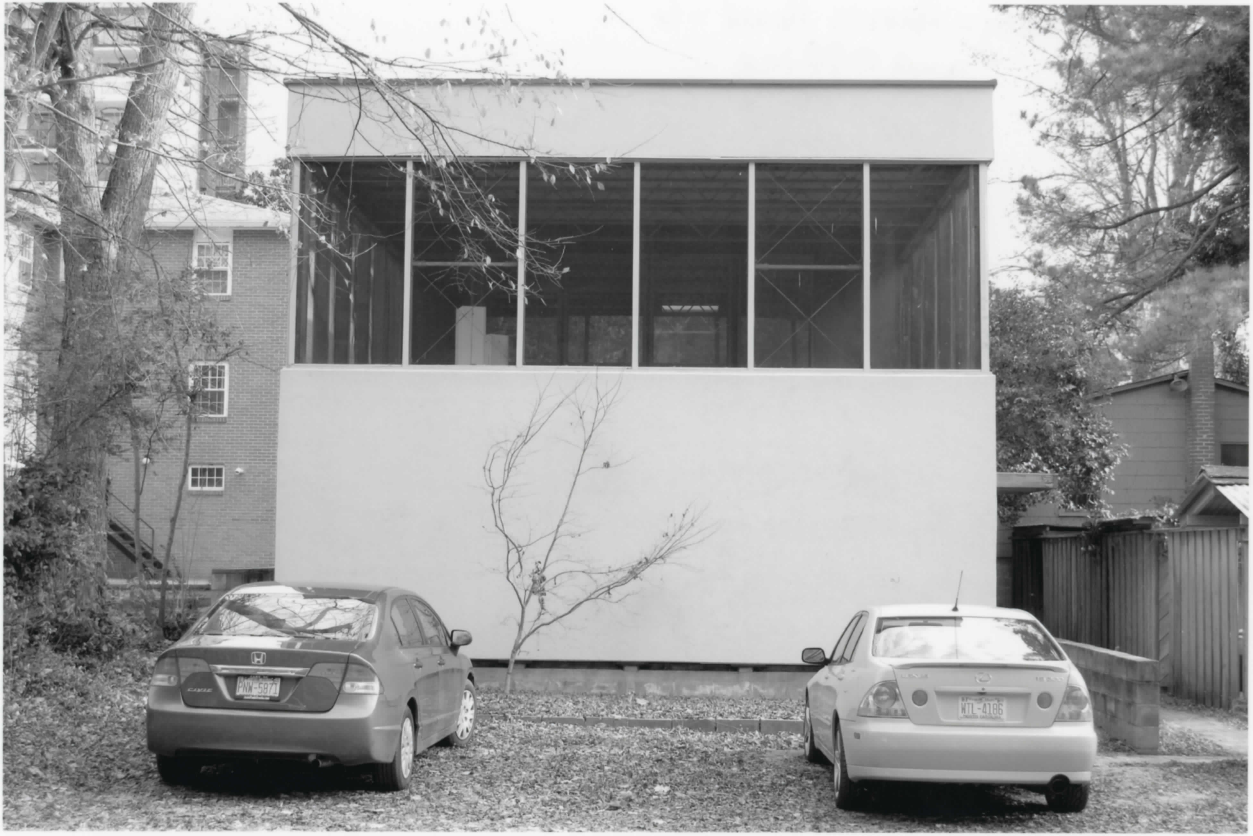
NC - Wake County - Harris House -4
and Office



D.2010.7.164

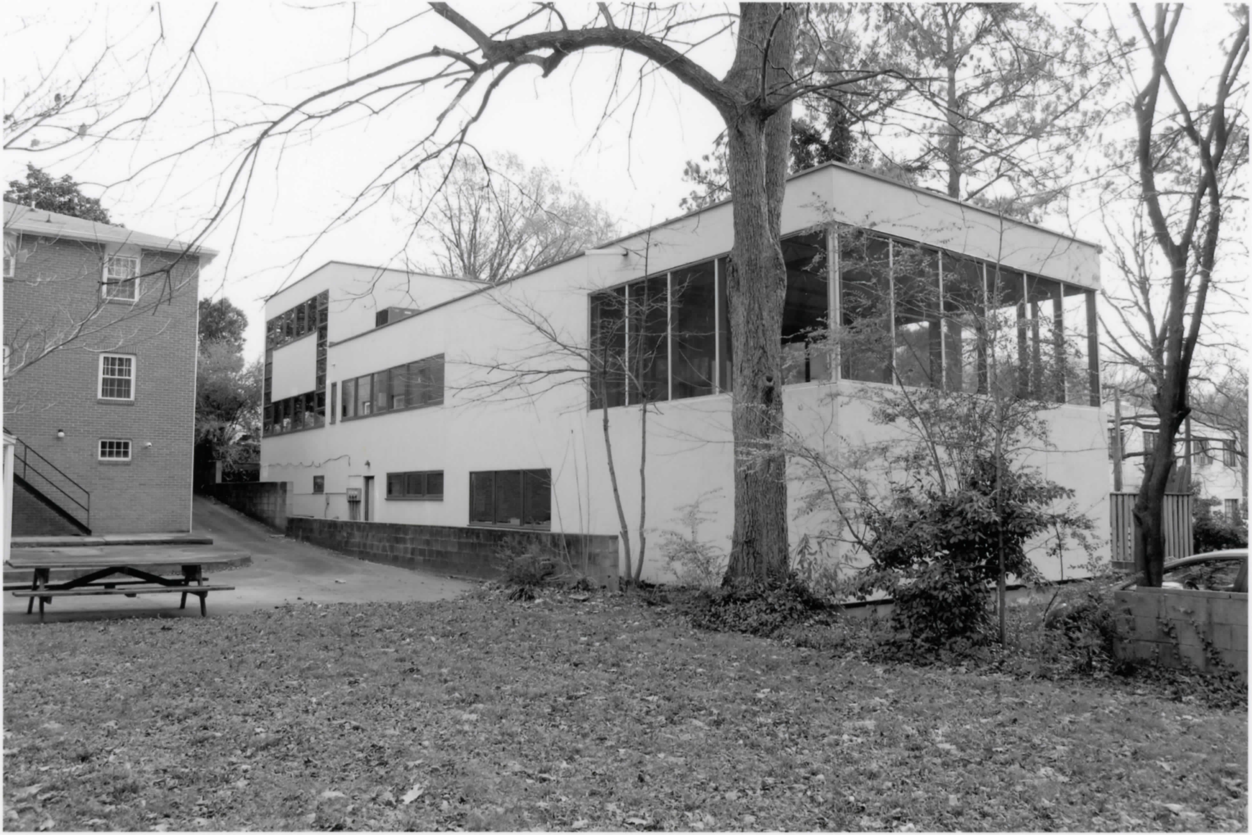
NC - Wake County - Harris House - 5
and Office

EPSON


PNW-5871
WTL-4186

D.2010.7.165

NC - Wake County - Harris House - 6
and Office

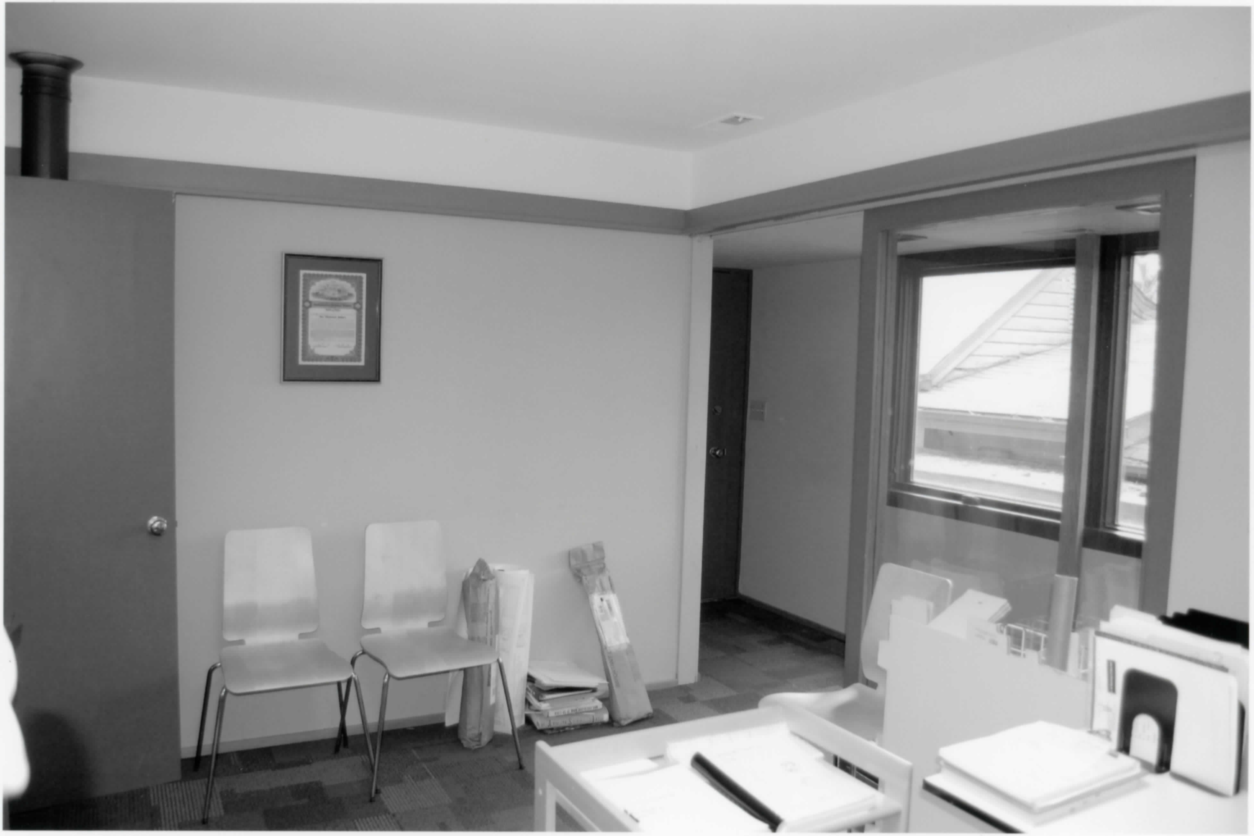


D.2010.7.166

NC - Wake County - Harris House - 7
and Office

D.2010.7.167

NC - Wake County - Harris House and Office - 8



D.2010.7.168

NC - Wake County - Harris House - 9
and Office

D. 2010.7.169

NC - Wake County - Harris House - 10
and Office

D.2010.7.170

NC - Wake County - Harris House - 11
and Office

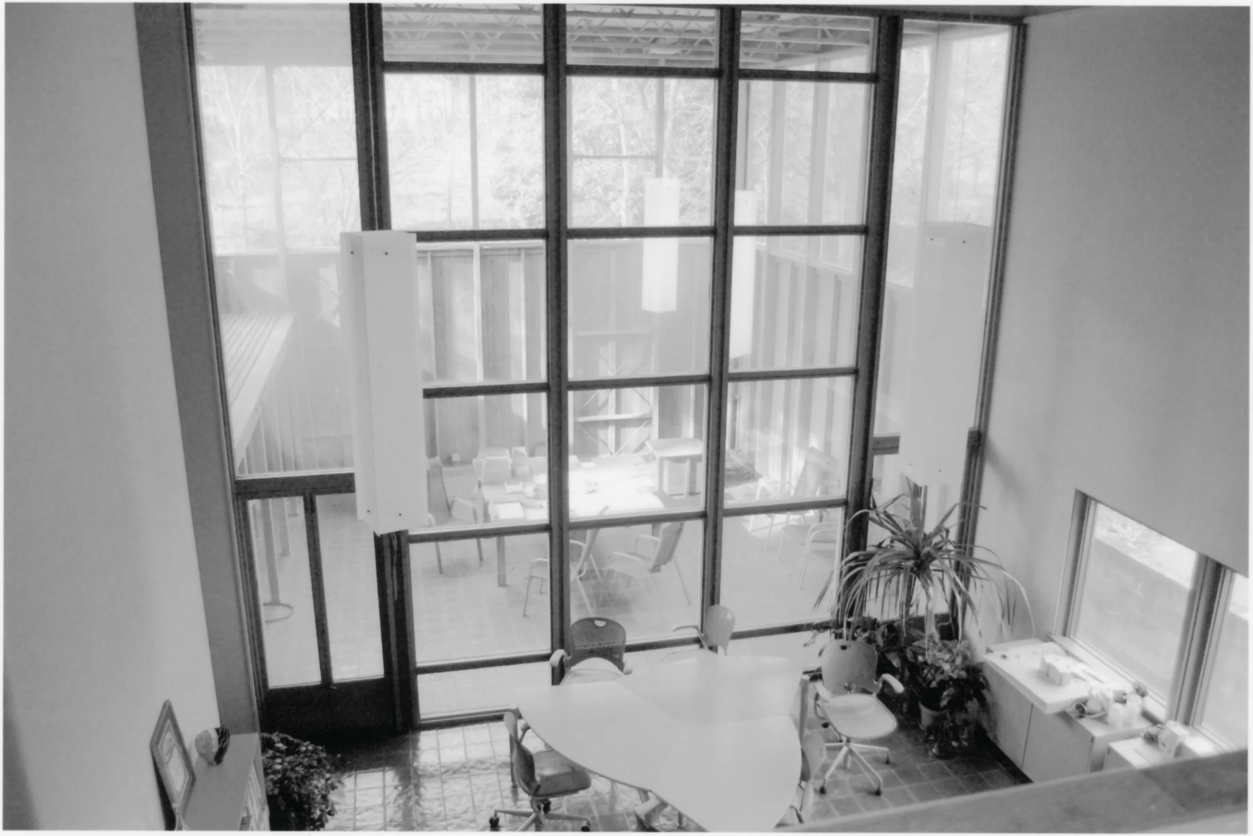
Archiflas

D.2010.7.171

NC - Wake County - Harris House - 12
and Office

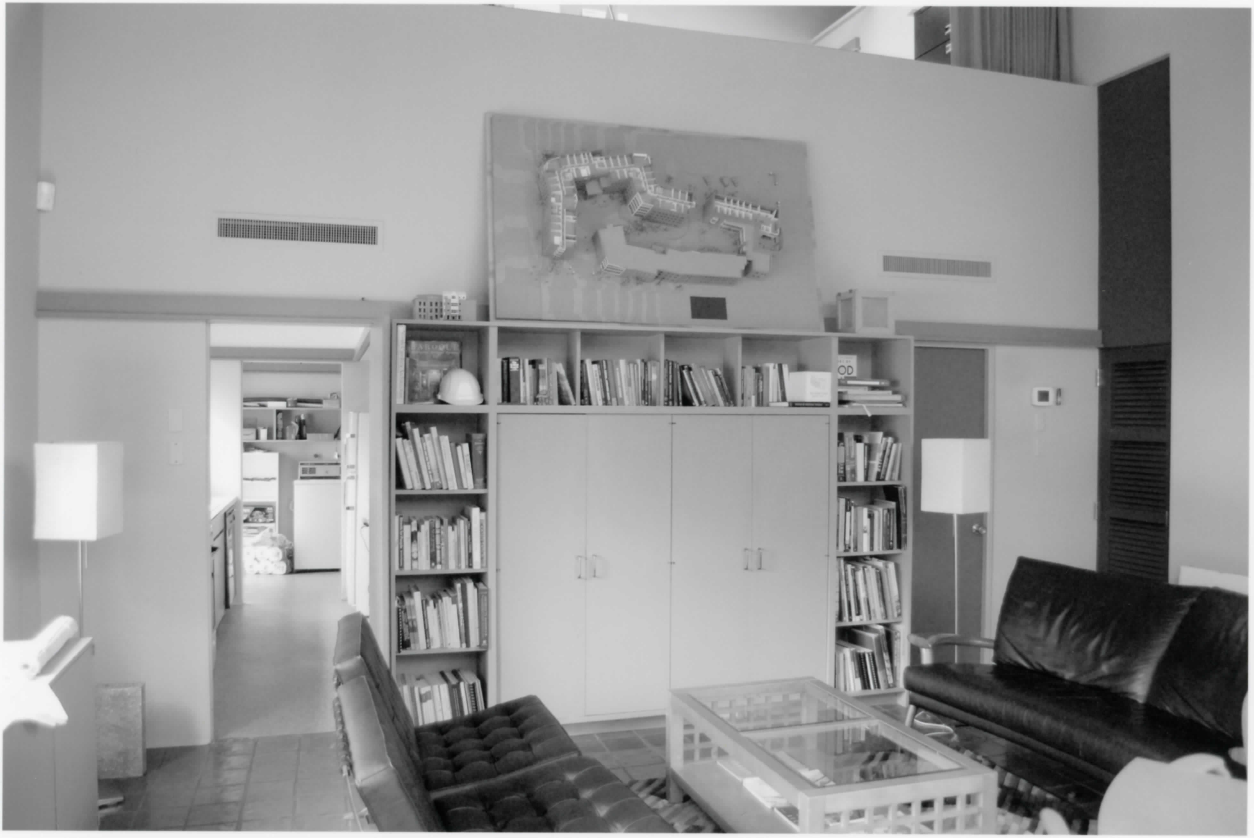
D.2010.7.172

NC - Wake County - Harris House -13
and Office



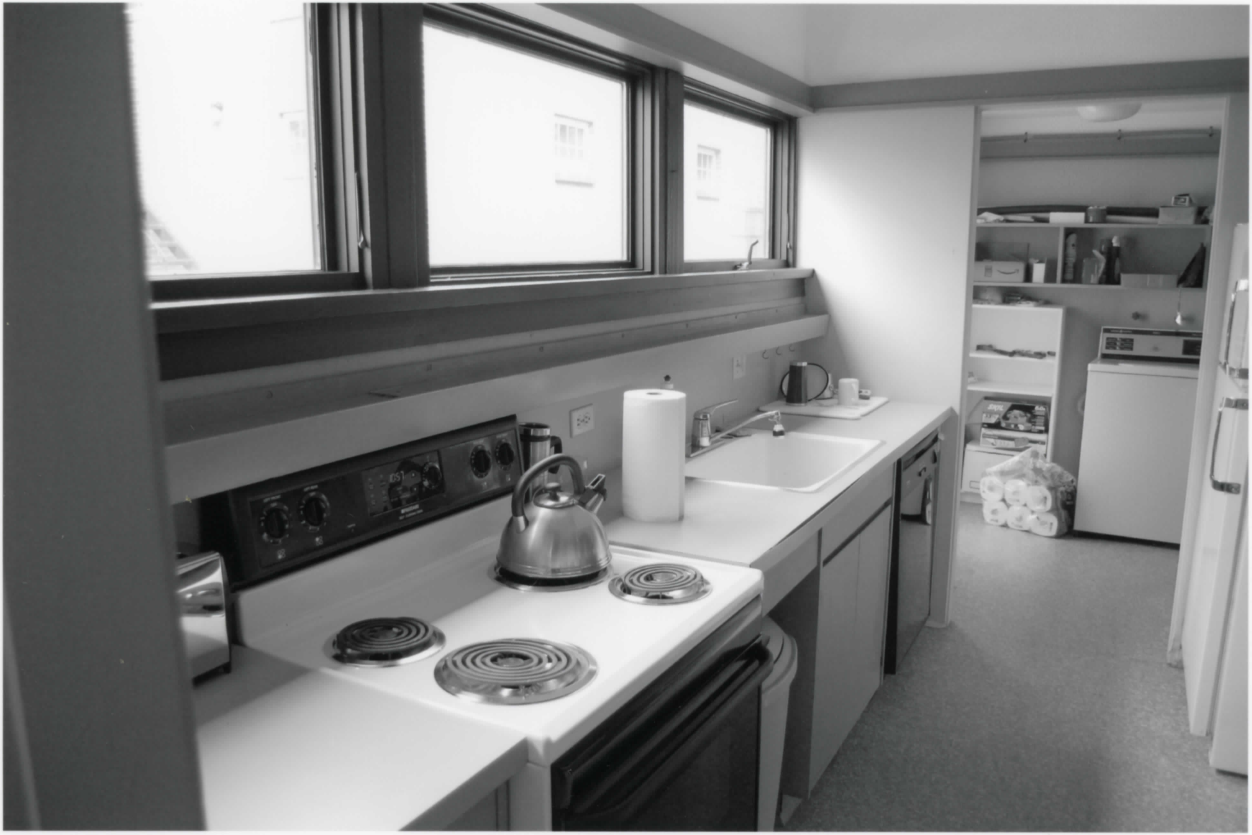
D.2010.7.173

NC - Wake County - Harris House - K
and Office



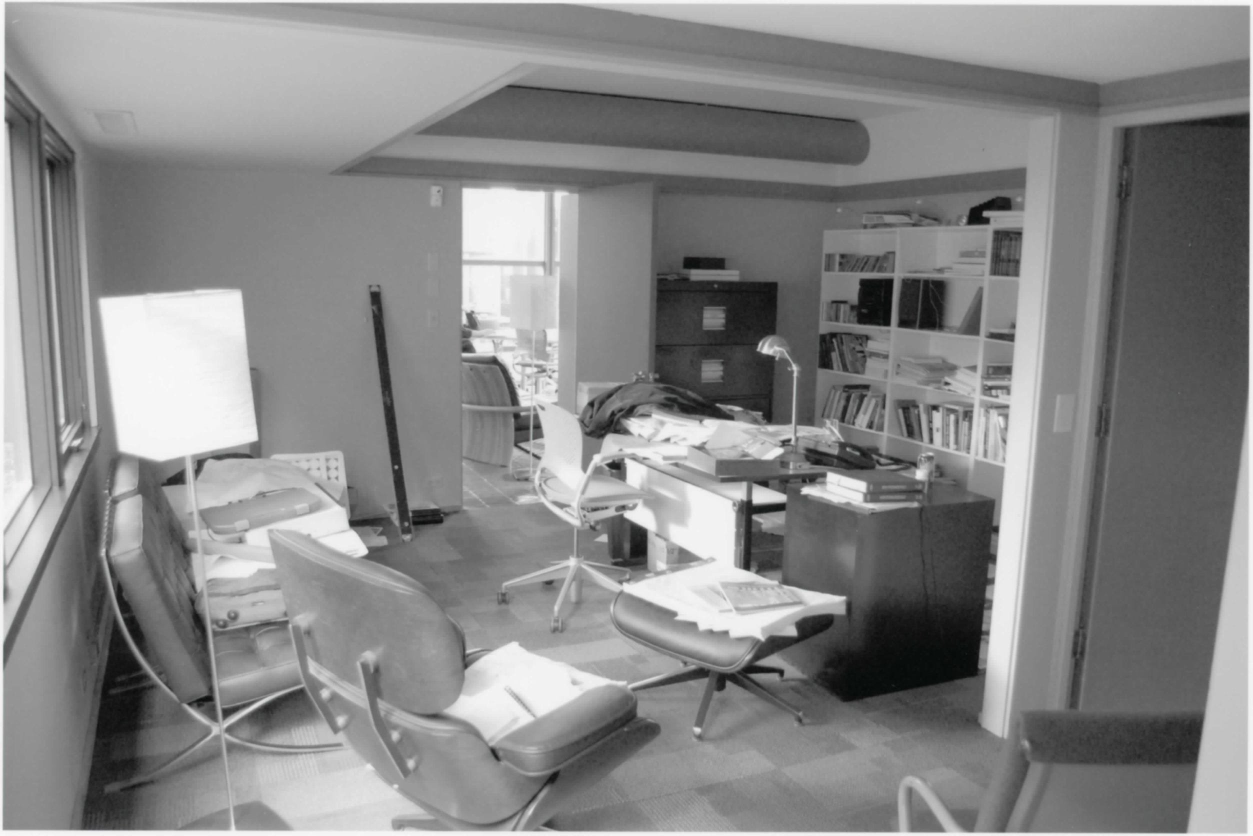
D. 2010.7. 174

NC- Wake County - Harris House -15
and Office



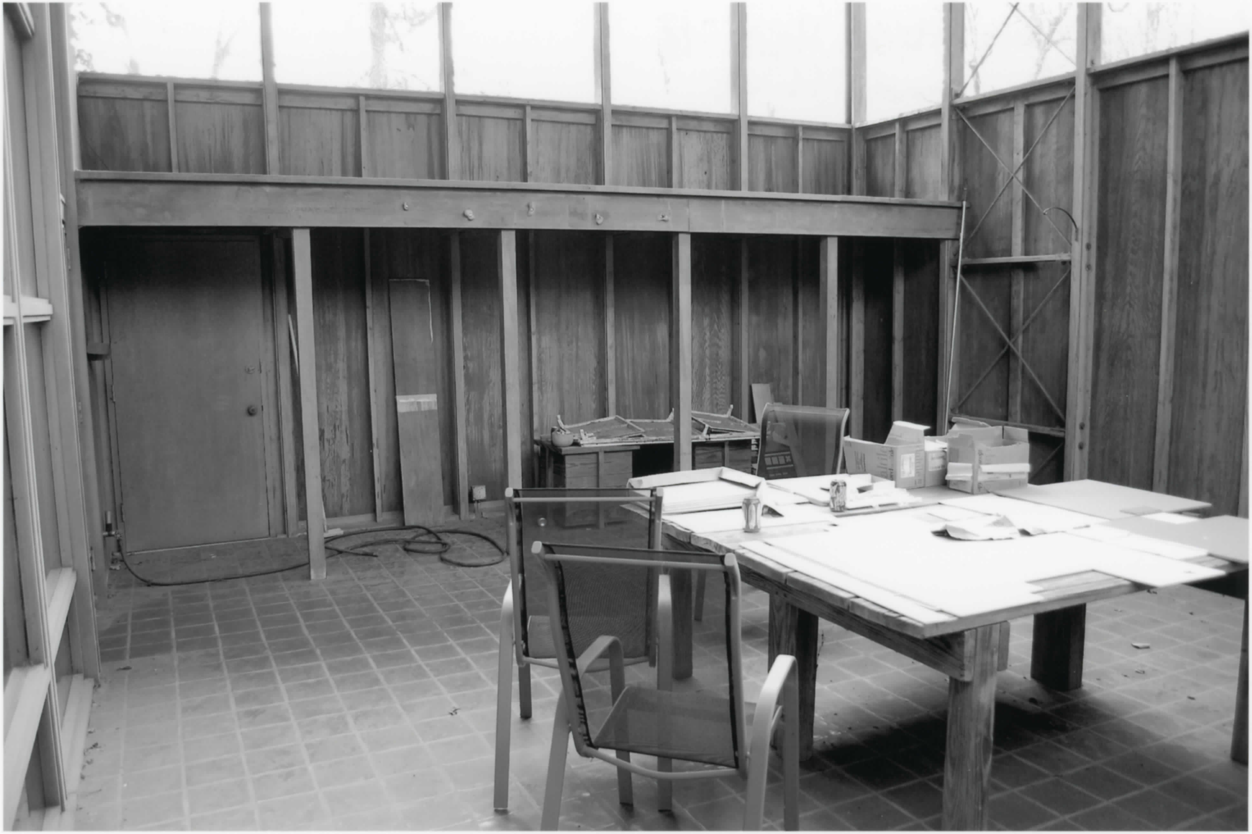
D.2010.7.175

NC - Wake County - Harris House - 16
and Office



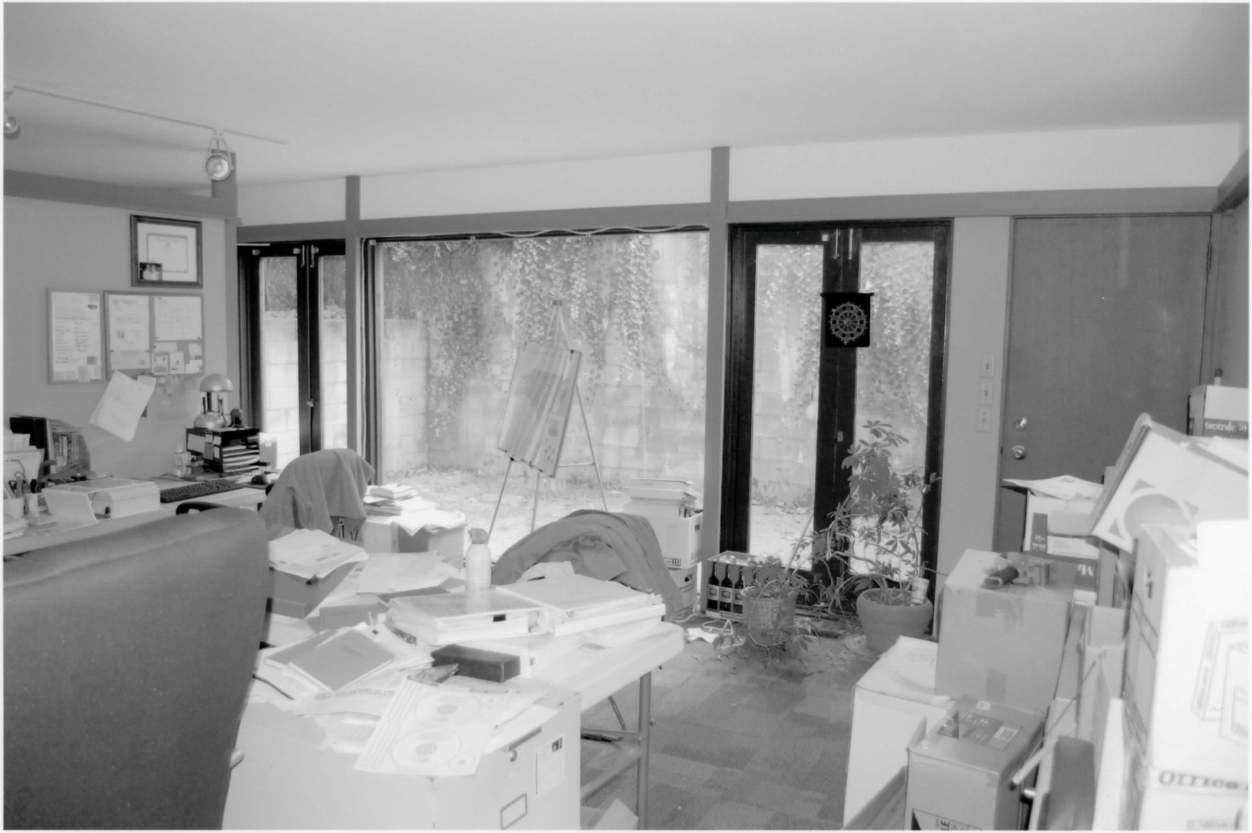
D.2010.7.176

NC - Wake County - Harris House - 17
and Office



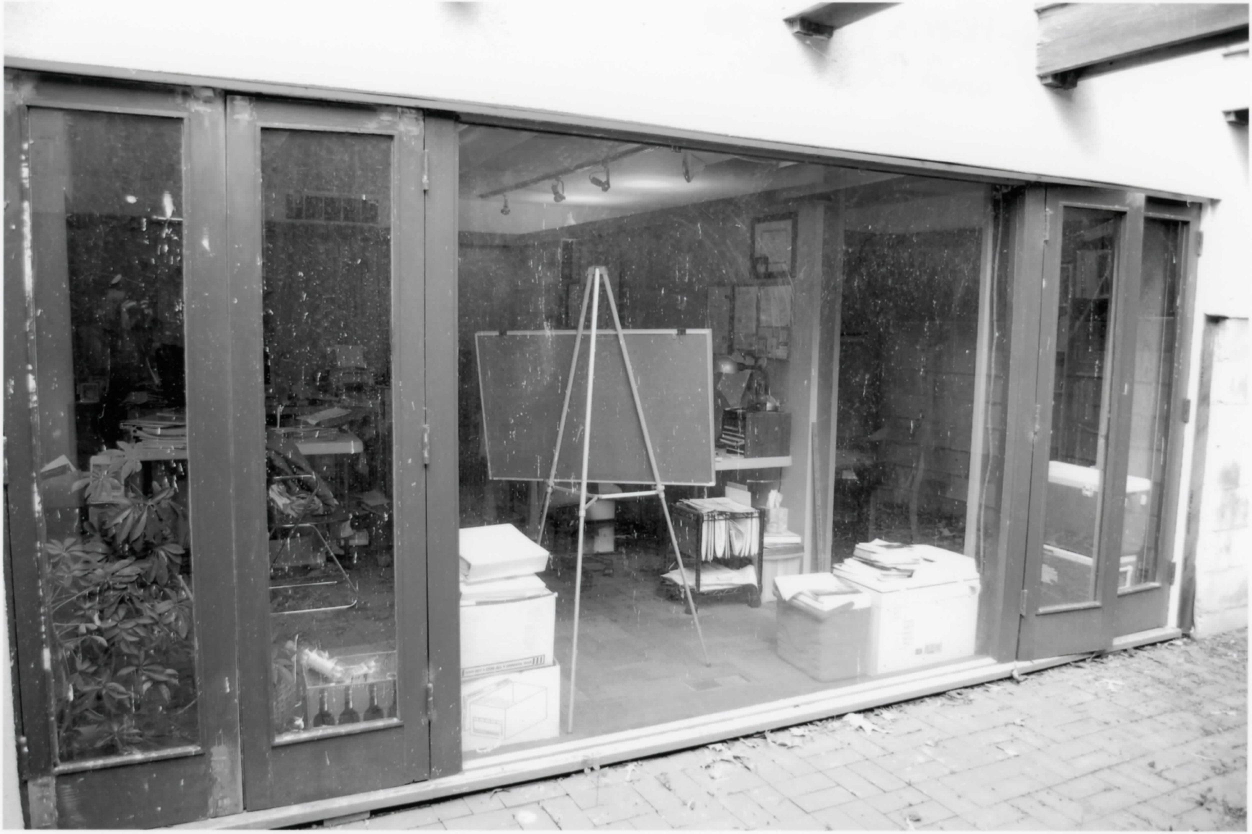
D.2010.7.177

NC - Wake County - Harris House - 18
and Office



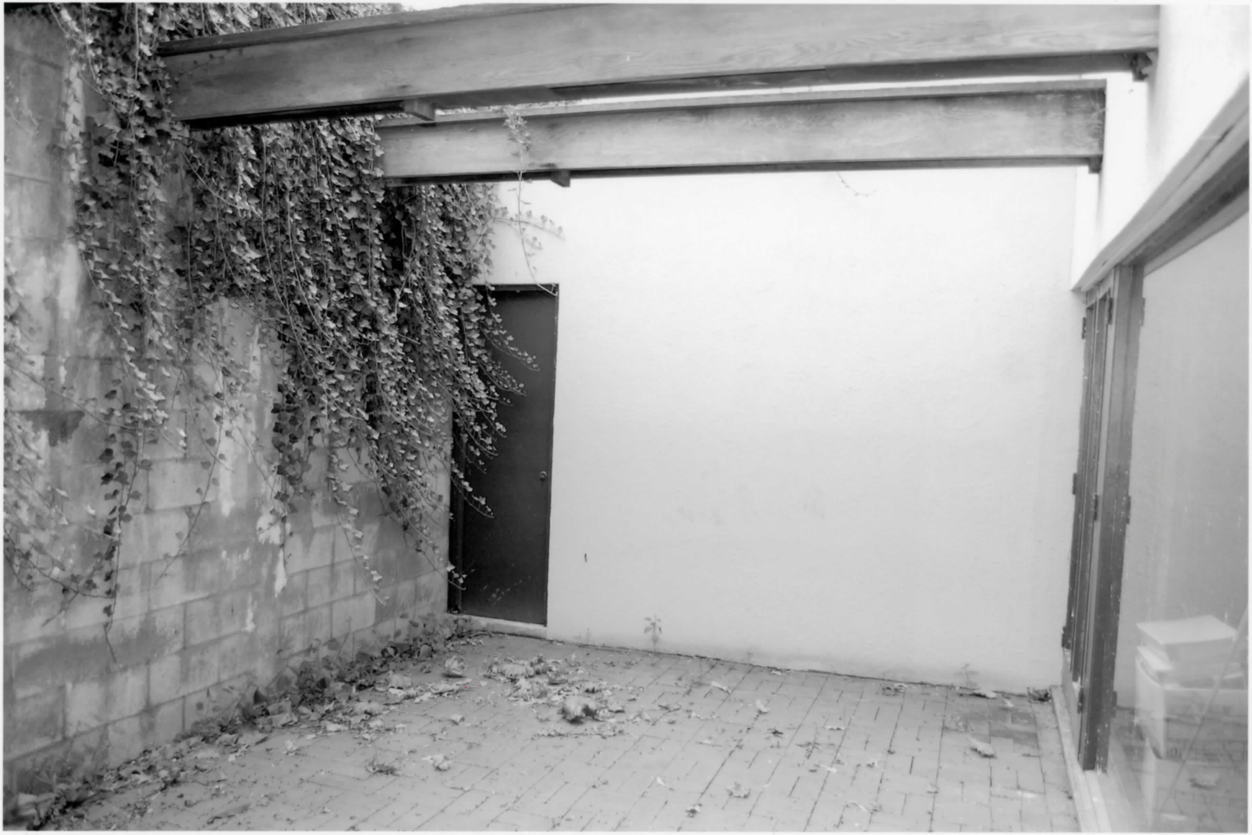
D. 2010. 7. 178

NC - Wake County - Harris House - 19
and Office



D.2010.7.179

NC-Wake County-Harris House-20
and Office



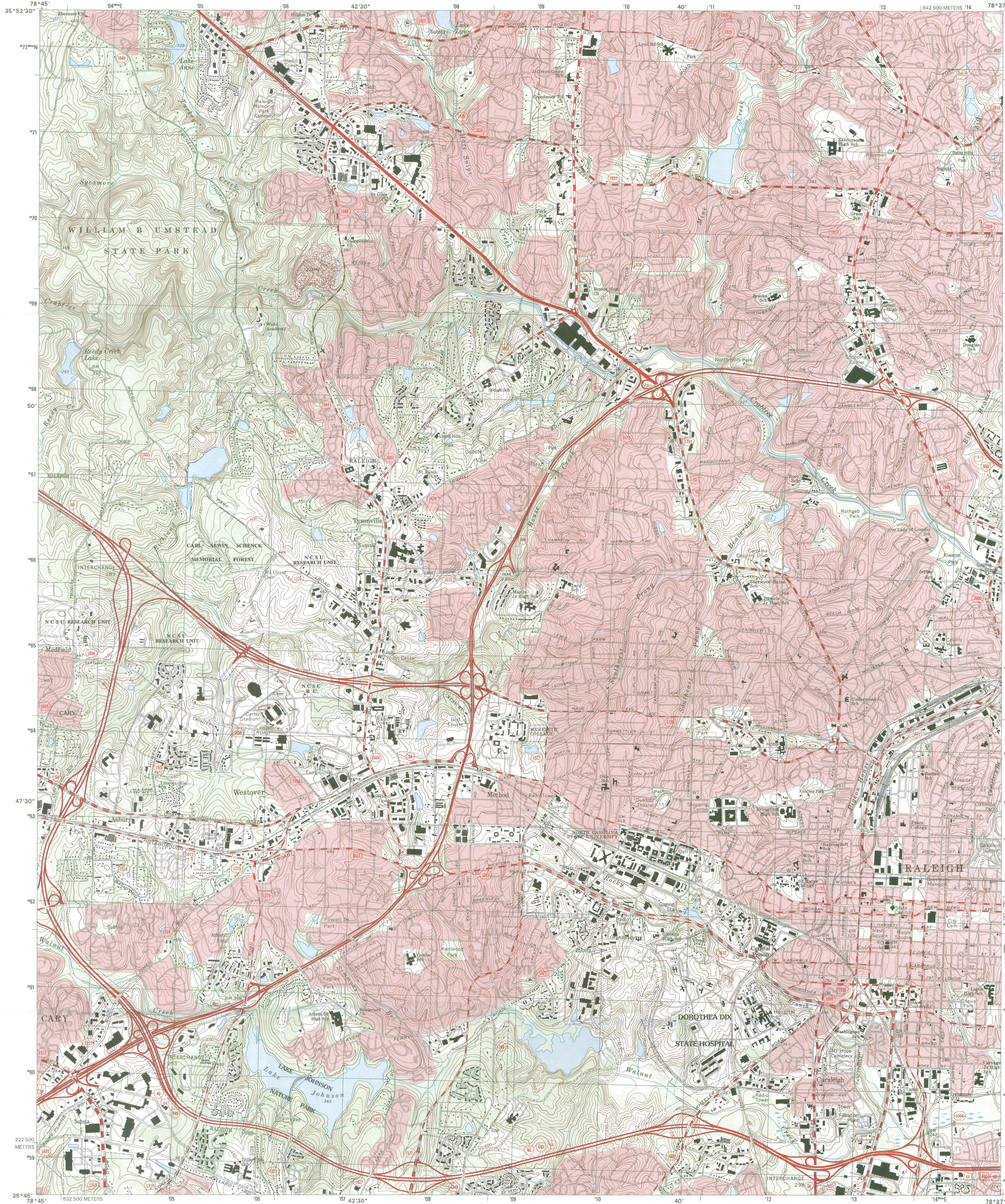
D.2010.7.180

NC - Wake County - Harris House - 21
and Office

USGS
science for a changing world
U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

STATE OF NORTH CAROLINA
NORTH CAROLINA GEOLOGICAL SURVEY
DEPARTMENT OF ENVIRONMENT AND NATURAL RESOURCES

RALEIGH WEST QUADRANGLE
NORTH CAROLINA-WAKE CO.
7.5-MINUTE SERIES (TOPOGRAPHIC)


78°45'
35°52'30"
78°37'30"
35°45'
WILLIAM B UMSTEAD STATE PARK
CARL ALWIN SCHENCK MEMORIAL FOREST
NCSU RESEARCH UNIT
Tysonville
Westover
Method
MEREDITH COLLEGE
NORTH CAROLINA STATE UNIVERSITY
RALEIGH
CARY
DOROTHEA DIX STATE HOSPITAL
LAKE JOHNSON NATURE PARK
Cardeleigh
642 500 METERS
235 000 METERS
222 500 METERS
632 500 METERS
3959000m N
714000m E

Harwell Hamilton and
Jean Bangs Harris
House and Studio
Raleigh, Wake Co., NC
UTM Reference:
17/711420/3961530

INTERIOR - GEOLOGICAL SURVEY, RESTON, VIRGINIA - 2004

Produced by the United States Geological Survey in cooperation with the North Carolina Department of Environment and Natural Resources

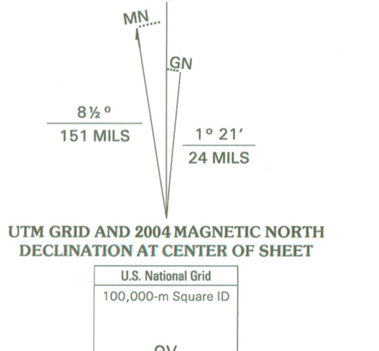
Topography compiled 1965. Planimetry derived from imagery taken 2002. Survey Control curent as of 1968
Boundaries current as of 2003

North American Datum of 1983 (NAD 83). Projection and 1 000-meter grid: Universal Transverse Mercator, zone 17S
2 500-meter ticks: North Carolina Coordinate System of 1983

North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

There may be private inholdings within the boundaries of the National or State reservations shown on this map

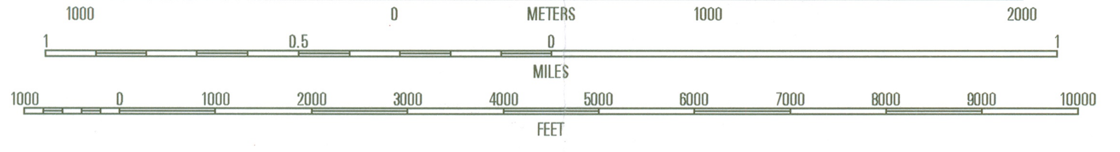
Houses of Worship, Schools, and Other Labeled Buildings verified 1968


MN
GN
8½°
151 MILS
1° 21'
24 MILS

UTM GRID AND 2004 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

U.S. National Grid
100,000-m Square ID
QV
Grid Zone Designator
17S

SCALE 1:24 000


1
0.5
0
KILOMETERS
1
2
1000
0
METERS
1000
2000
1
0.5
0
1
MILES
1000
0
1000
2000
3000
4000
5000
6000
7000
8000
9000
10000
FEET

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
(TO CONVERT ELEVATIONS TO THE NORTH AMERICAN VERTICAL DATUM OF 1988, SUBTRACT 1 FOOT)
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

QUADRANGLE LOCATION

1	2	3
4		5
6	7	8

1 Southeast Durham
2 Bayleaf
3 Wake Forest
4 Cary
5 Raleigh East
6 Apex
7 Lake Wheeler
8 Garner

ADJOINING 7.5' QUADRANGLES

ROAD CLASSIFICATION

Primary highway hard surface	🟥	Light-duty road, hard or improved surface	═
Secondary highway hard surface	▬ ▬	Unimproved road	═ ═ ═

Interstate Route U.S. Route State Route

RALEIGH WEST, NC

2002

NIMA 5255 I SW - SERIES V 842

ISBN 0-607-89355-9

REC 280

NOV 12 2010

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

North Carolina Department of Cultural Resources
State Historic Preservation Office
Peter B. Sandbeck, Administrator

Beverly Eaves Perdue, Governor
Linda A. Carlisle, Secretary
Jeffrey J. Crow, Deputy Secretary

Office of Archives and History
Division of Historical Resources
David Brook, Director

November 10, 2010

Ms. Carol Shull, Keeper
National Register of Historic Places
National Park Service
U.S. Department of the Interior
1201 Eye Street NW (2208) Eighth Floor
Washington, D.C. 20005

Re: Stokesdale Historic District – Durham County
Washington Street Historic District – Guilford County
Spread Out Historic District – Haywood County
East Sanford Historic District – Lee County
Bailey-Estes House – Wake County
Harwell Hamilton and Jean Bangs Harris House and Office – Wake County

Dear Ms. Shull:

Enclosed are the nominations for the above-referenced properties to be listed in the National Register of Historic Places.

We trust you will find the nominations to be in order. If you have any questions please call Ann Swallow, 919.807.6587.

Sincerely,

Jeffrey J Crow

Jeffrey J. Crow
State Historic Preservation Officer

JJC/jct: enclosures

Location: 109 East Jones Street, Raleigh NC 27601 **Mailing Address**: 4617 Mail Service Center, Raleigh NC 27699-4617 **Telephone/Fax**: (919) 807-6570/807-6599